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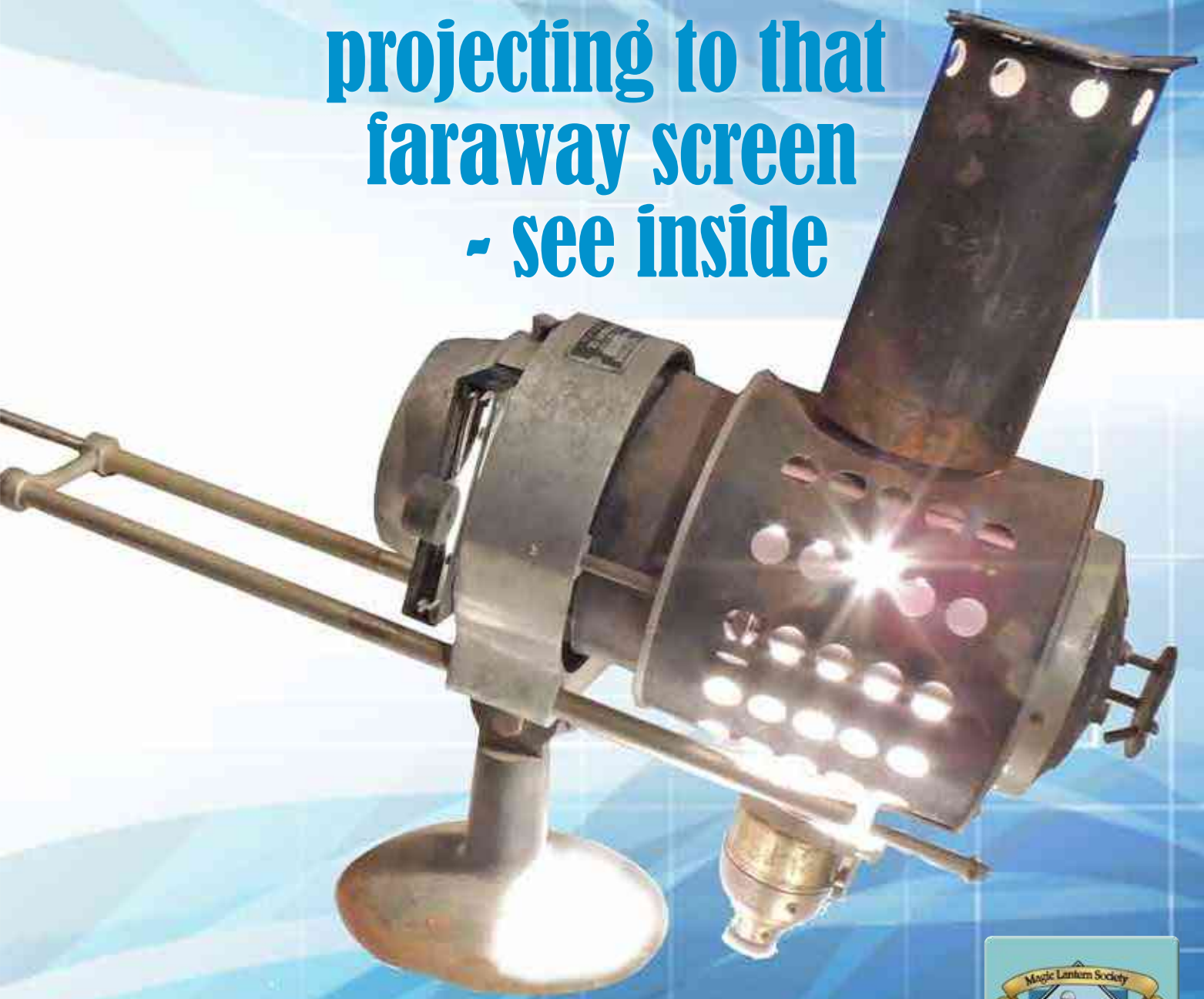
Volume 33 No. 4

collecting... projecting... and sharing

the magic lantern Gazette

projecting to that faraway screen - see inside



The Magic Lantern Society of the United States and Canada

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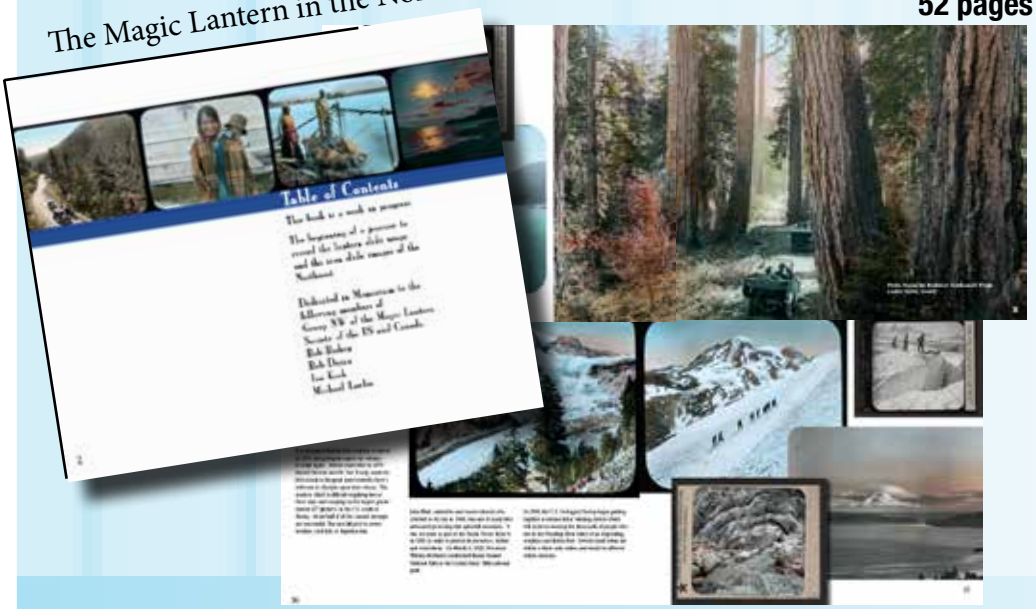
Two Different Books Available

The Magic Lantern in the Northwest



52 pages

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Manufacturers and producers of lantern material
Founders of the society
The Last Magic Lantern Show
Contributors

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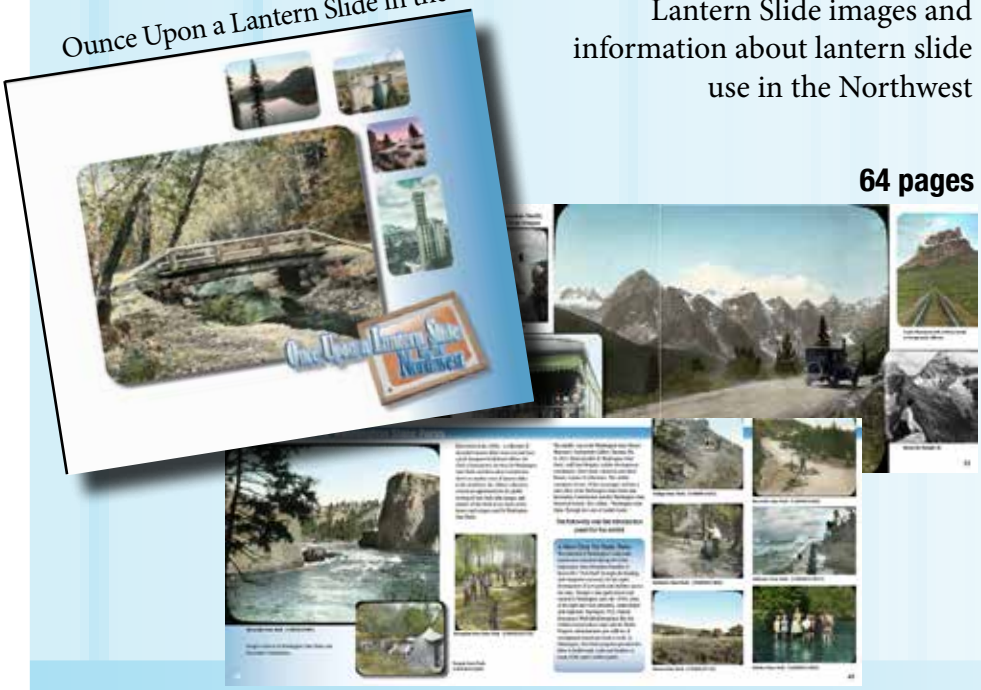
Ounce Upon a Lantern Slide in the Northwest



Lantern Slide images and information about lantern slide use in the Northwest

64 pages

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Slide Images Display Northwest History
Founders of the Society
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Editorial

Welcome to the Spring edition of the Magic Lantern Gazette. Happy Easter! The Christmas lantern shows are fading from memory as are the long, dark evenings so perfect for home projection.

Thinking of projecting and shows, Terry Borton's Tips in this issue are particularly practical - they all have been, but this one resonated with us - the practical side of finding the correct slide in the dark. We have found over the years that people love the occasional slide projected upside down ("for our Australian audience") but fumbling to select, dropping slides, not having enough light to read the script - Terry helps us all with practical solutions!

The Magic Lantern Society of USA and Canada was founded by some great characters and we are greatful to Ron Easterday for 'bringing to life' these names from the past and their stories. Hopefully those wonderful collecting days will be restored to us post-pandemic and we will be able to resume searching out 'unconsidered trifles' - in our case boxes of slides and rusty lanterns!

Thinking of lanterns and lenses, we wanted to share a tip with you, something perfectly obvious when you know, but here it is for what it is worth. When you cannot get a lantern to focus properly it is worth checking the lenses. We have found over our years of collecting that a surprisingly large number of people take the lenses apart (to clean them?) and reassemble them incorrectly. Condenser lenses are generally in a cell and the flat (or concave) sides should be outermost and the two convex sides facing each other in the centre. If one has a shorter focal length than the other, that one should be closer to the illuminant.

Objective lenses usually consist of several elements. In cleaning them always be careful to return them in the proper position, the front lens curved side toward the back, perhaps then a spacer tube and then the back lens, that is the thin one, is put in first, then the ring, and last the concave one, with its concave side toward the front. That is generally the case!

There are diagrams in our article on lenses on page 10 which may help you.

Thank you to Lindsay Lambert for sharing his find on making lantern slides - we thank everyone who has contributed to this issue. Without your efforts there would be no journal!

We make no apology for publishing the Breker auction item - it is always interesting to see wonderful illustrations of amazing objects (even if some of us can never hope to own them!).

We wish you all a Happy Easter and a better 2022 than last year was.

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President's Message

2022 Magic Lantern Convention!

The Magic Lantern Society of the United States and Canada is pleased to announce the 19th biennial convention of the society: ***Forty Years of the Magic Lantern Society – Looking Back and Looking Forward!***

The convention will be held in Cleveland, Ohio, from Tuesday, October 18 through Thursday, October 20, at the Glidden House, a magnificent boutique hotel in the center of University Circle, Cleveland's cultural center. The program will begin with an afternoon/evening get-together on Tuesday, with programming on Wednesday and Thursday. It will conclude with a public presentation at the Cinematheque at the Cleveland Institute of Art. The 2022 Call for Presentation Proposals is now out, with proposals due May 1 (see details elsewhere in this *Gazette*).

It's been four long years since the society gathered its membership, so we're looking forward to seeing new presentations, renewing friendships, buying items at the sales tables, and learning more about the magic lantern era.

Further information about the convention, including details on the program, lodging, and logistics, will be available in the society's monthly ePublication, on the society website, on our Facebook page, and in the next issue of the *Gazette.*

A special thank you goes to Larry Rakow, our convention host. For the second time Larry has taken on the task of arranging venues and logistics in Cleveland, thanks to our having to cancel the 2020 convention due to the pandemic.

I hope to see you all this fall in Cleveland!

Brian Rogers

President, Magic Lantern Society of the US and Canada.

New home for web hosting of Society Publications

INTERNET ARCHIVE

All documents in newly created "Magic Lantern Society of the United States and Canada" Collection

The Society is pleased to announce that Society publications: All ML Bulletins, Magic Lantern Bulletins, Magic Lantern Gazettes, Research Supplements, ePubs, and the 30-year Index are now available for viewing and downloading at the Internet Archive site, a non-profit digital library. San Diego State University will no longer host the Bulletins and Gazettes starting sometime in late 2022 or 2023.

You may go directly to the Society Collection at https://archive.org/details/magic-lantern-society to browse the publications or use many of the Internet Archive basic and advanced search features to search by topics or for word searches.

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The Jeambey Collection

To follow on the story of the history of the Society published in the last Gazette, here is the story of one of the early slide purchases by Joe and Alice Koch in 1975, 2-1/2 years before Joe and Alice Koch began the Magic Lantern Society of the United States and Canada.

by Ronald Easterday

Introduction

I was intrigued by a brief handwritten note from Alice Koch that to my knowledge was never published and felt compelled to share it. I hope you find her closing words of encouragement helpful in your collecting efforts.

Alice's Story

"*The Rev. Jeamby [sic] Story*[1]

This is a story waiting to be told.

In the winter of ___ ___ ___[2] *a catalogue came into Joe's hand. Joe Koch (my husband) started a correspondence with Clara Jeambey. By chance his letter to Jeamby [sic] Slide Co. reached Mrs. J. Through many letters & phone calls we were able to purchase Rev. Jeamp's [sic]collection of slides. 17 apple boxes in fact.*

We had lots of fun going through those slides, it surely made for a fast winter as we devoted hours to the task.

By a chance we learned of the collection. By sheer luck & of folly found ourselves owners of this large & unique group of glass slides.

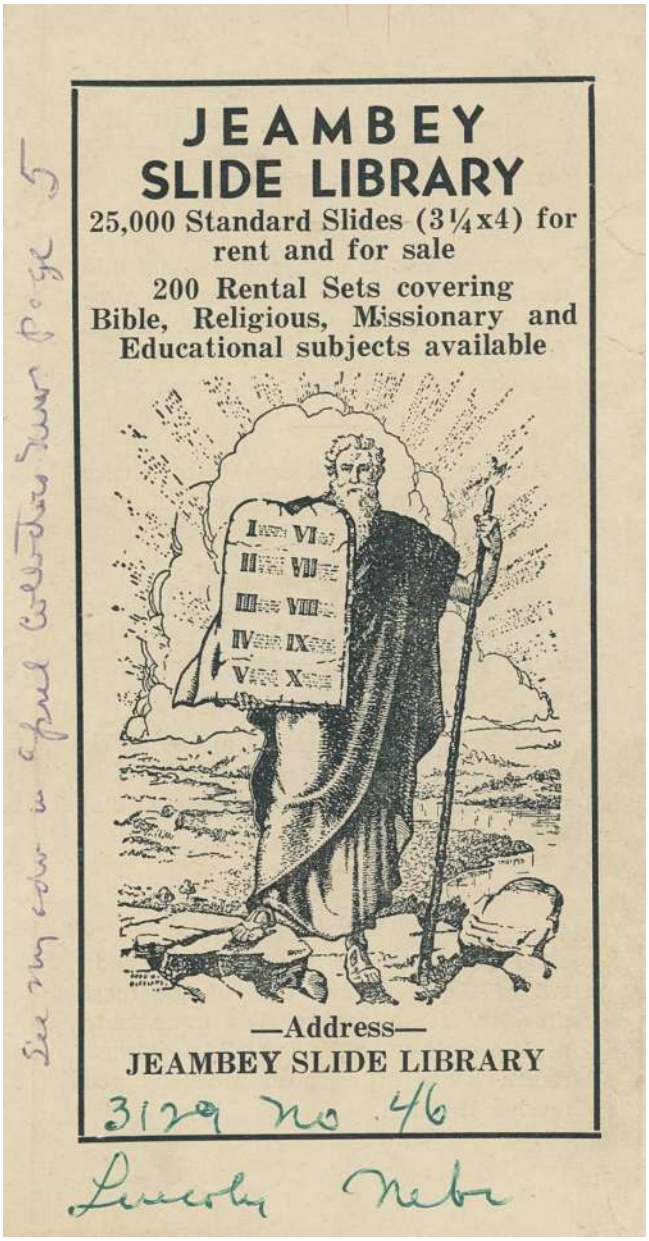
The challenge of this undertaking led us down paths we had never dreamed of & the meeting[3] *of places & people we would have never met otherwise. So follow up on leads & you may be as lucky as we were.*

Alice Koch, co-founder"

How the Kochs Purchased the Jeambey Collection

Mike Koch, one of Joe and Alice's sons, passed on to me a file of Society notes which included Alice's handwritten story and a number of documents concerning Reverend Jeambey and his many collections.

Included was series of eight letters from Clara Jeambey, the widow of the late Reverend Edward L. Jeambey, to the Kochs from October 21, 1974 - February 18, 1975, plus one written by Shirley Jeambey, daughter-in-law, on behalf of Clara Jeambey, January 13, 1975 and one undated letter to Joe from Clara's daughter, Jean Rolofson (nee



The Jeambey Slide Catalog

Jeambey). The letters are consecutively hand numbered and so appear to be the complete written correspondence from the Jeambeys. At the time Clara Jeambey was 89-years old. There is one half-page of brief handwritten notes by Joe that appear to be from telephone conversations. Unfortunately, there are no

Rev Jeambey, 1953

copies of the correspondence Joe sent Clara, so the events must be deduced using one side of the conversation.

Clara seemed interested in the Koch's intentions of obtaining the collection, inquiring in her first letter "What is your purpose in having these slides – may I ask – are you a lecturer?" She also appeared concerned that the Koch's understood what they were purchasing with her first letter noting "if you are interested in them sight unseen" and subsequently writing " I think you had best come and see these articles for yourself," however there is no indication that the Koch's ever visited Clara before or after purchasing the collection.

The letters and references to multiple phone calls indicate there was some confusion regarding the offered and agreed upon sale price, how many "projectors" were available, and how to get the collection from Lincoln, Nebraska to Auburn, Washington, a distance of over 1,600 miles. Early letters from Clara implored Joe to come pick them up in Lincoln, Nebraska "Nor would it be possible to ship them, it would cost you too much. They are very heavy and of course fragile." Clara continues "So if it is not possible for you to pick them up we may have to call it all off" and "I still think you might pick them up yourself."

It seems that Joe was indeed considering picking up the collection himself at one point, as her daughter writes for Clara "She will be willing to wait unit such time as it is convenient for you to get the slides and projectors. Hopefully, you won't have to wait until next September, but if so, she can wait."

But at some point it was agreed the collection would be shipped and by January 13, 1975 Joe was informed that he would need to pay an estimated at $25-$30 for a "man" to come and pack the boxes; due to Clara's recent eye surgery and limited vision, she says she is unable to wrap and pack the slides herself. The final cost of packing proved to be just $ 15.

Clara does say, helpfully, that 1,800 of the slides are in boxes: "The boxes are all named so you know the topics. I will go through the loose ones & put them where they belong - so you will have no trouble identifying them – in fact I put them in the right boxes." A less helpful description followed: "each box a different Bible topic or what have you." Later she again writes Joe "… each topic is marked plainly. I'm sure you will have no trouble identifying them."

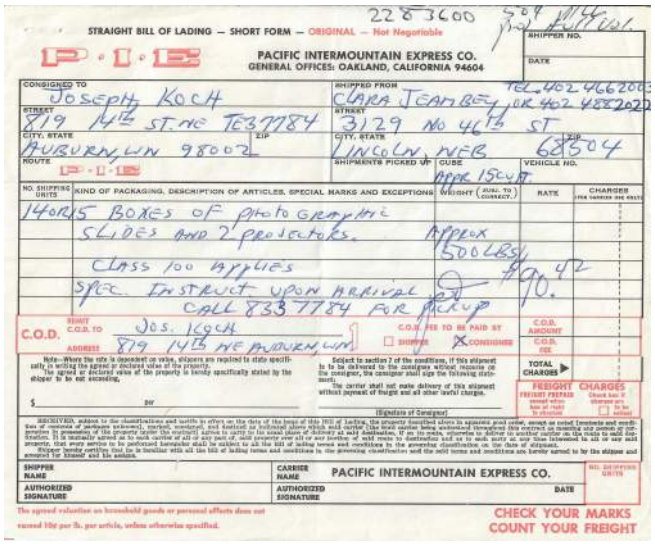
By early February 1975, Joe apparently had sent a deposit check of 50% for the slides and Clara writes "I think my daughter-in-law made a mistake in the figures sent you that you owe me. She didn't figure in the projector or the help." Followed by a letter referring to phone call Joe had with Clara's sister saying Joe was complaining about her changing the price, "I thought that you and I were doing business" and offering to take the "projectors" out of the deal "if you feel you have been wronged." And "From now on you are doing business with me – leave my daughter out of it."

Originally it seems there were two "projectors" available, one "large" offered at $25 and one "small" at $5, then later Clara writes "The smaller one was for transparencies and not what you would want" and "I'm sure you do not want the little projector … as I said it is not for glass at all" then later that she had found a third "projector," "a good one for the glass slides" the "one my husband used the most" offering it first for $ 12.50, then $10: "It is a good buy", then later offering to reduce the cost to $7.50, "In fact I will split the difference in price between the original $5 "small projector" and the later $10 for the third projector "to show you I am not a money grabber" and "I'm sorry I did not find it first."

On February 18, 1975 Clara writes thanking Joe for his letter and a second check for the slides but the issue of purchasing the "projectors" is still not settled in Clara's writing, referring to the second "projector," "Do you want it?" Somehow this issue was resolved

with Joe apparently agreeing to buy all of Jeambey's remaining slides, two "glass slide projectors", plus the packing costs, although the total amount he paid is not clear from the letters.[4]

The remaining collection consisted of 4,359 unframed glass slides packed for shipping in 15 boxes weighing 450 pounds and the two "projectors" with a shipping weight of 50 pounds. Joe's handwritten notes estimated shipping weights at "100 slides weigh about 10 pounds" which seems to be a good rule of thumb yet today. Can you imagine, even in 1975, packing that many slides for just 15 dollars? Clara noted regarding the "man" who did the packing "and he earned it - for it was a big job and I think done well." Joe had the collection shipped common carrier using P.I.E. (Pacific Intermountain Express), arriving February 26, 1975 in Auburn, Washington. Shipping, paid for separately by Joe, was $ 90.42.



STRAIGHT BILL OF LADING — SHORT FORM — ORIGINAL — Not Negotiable

PACIFIC INTERMOUNTAIN EXPRESS CO.
GENERAL OFFICES: OAKLAND, CALIFORNIA 94604

SHIPPER NO.
DATE

CONSIGNED TO: JOSEPH KOCH
STREET: 819 14TH ST. NE
CITY, STATE: AUBURN, WN 98002
ROUTE

SHIPPED FROM: CLARA JEAMBEY
STREET: 3129 NO 46TH ST
CITY, STATE: LINCOLN, NEB 68504
SHIPMENTS PICKED UP | CUBE: APPX 15CU FT | VEHICLE NO.

NO. SHIPPING UNITS	KIND OF PACKAGING, DESCRIPTION OF ARTICLES, SPECIAL MARKS AND EXCEPTIONS	WEIGHT (SUBJ. TO CORRECT.)	RATE	CHARGES
140/15	BOXES OF photo GRAPHIC SLIDES AND 2 projectors.	APPROX 500 LBS		
	CLASS 100 Applies			
	SPEC. INSTRUCT UPON ARRIVAL CALL 833 7784 FOR PICKUP			

C.O.D. — C.O.D. TO: JOS. KOCH — ADDRESS: 819 14TH NE AUBURN, WN — C.O.D. FEE TO BE PAID BY: ☐ SHIPPER ☒ CONSIGNEE — C.O.D. AMOUNT — C.O.D. FEE — TOTAL CHARGES — FREIGHT CHARGES

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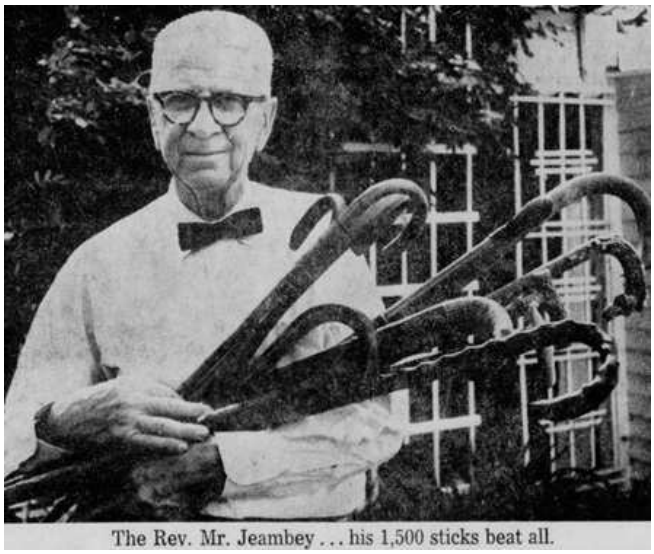
Jeambey Collection and Performances

While I have not yet attempted to further research Reverend Jeambey, from Clara's letter and other ephemera the Kochs had, he must have been quite a prolific lecturer. He was a minister for 42 years before retiring in 1958; serving the last 11-1/2 years at the Fourth Presbyterian Church in Lincoln, Nebraska. He was born July 27, 1893 in Brooklyn, New York and died June 9, 1974 in Lincoln, Nebraska. From Clara's notes, he became a minister when he was about 25 years of age. A 1957 Aurora News-Register article does describe Reverend Jeambey as "a former Chautauqua circuit lecturer." A 1918 Herald-Sentinel article noted "Mr. Jeambey is experienced in Evangelistic work having traveled from coast to coast preaching in many states," although Jeambey would have been just 25 years old in 1918.

From the Jeambey Slide Library catalog, Reverend Jeambey had at one time 25,000 slides for rent and sale. A handwritten note on the cover reads "see my ad in April *Collectors News* page 5." While most were religious in nature, other subjects included Patriotic Messages, Scouting and Nature Study, and Temperance Messages. I presume this is the catalog referred to in Alice's note that the Kochs received with the collection they had purchased from Fred Gee of Salinas, CA in 1971.

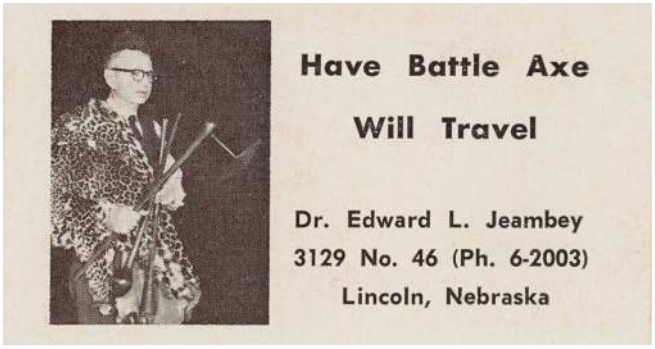


The Rev. Mr. Jeambey . . . his 1,500 sticks beat all.

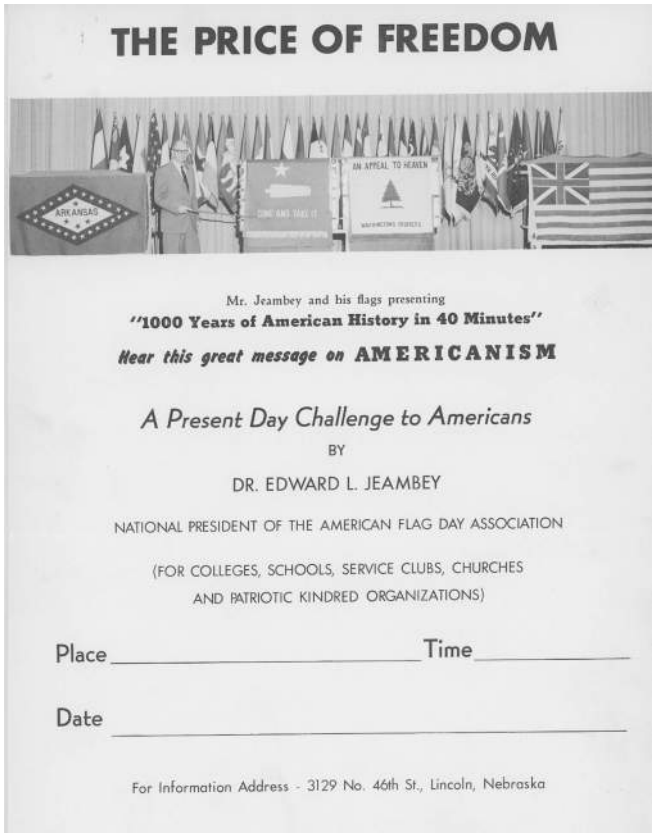
Rev. Jeambey, 1963

According to Clara Jeambey, her husband "did much lecturing for schools-colleges-service clubs – etc. – in fact he was on the road for 3 years for 'National School Assembly Service' with his lecture on Canes-Walking Sticks which he gave over 1,600 times." From various Lincoln Star newspaper accounts, he had a collection of 1,500 canes/walking sticks/clubs from around the world. The title of the presentation was "Picking up Sticks" with the description "Canes from Historical Places and from Famous People . . . Canes used for Worship and Canes Used to Destroy . . .Odd Cans, Trick Canes . . . But Each With a Tale to be Told."[5] Edward also had a collection of 800 flags from around the world and gave his American history "Flag Lecture" titled "1,000 years in 40 Minutes" with descriptions of "The Price of Freedom – Hear this great message on Americanism – A Present Day Challenge to Americans" 600 times, and he served as national president of the American Flag

Day Association according to the flyer and newspaper accounts.[6]



Jeambey Business Card


THE PRICE OF FREEDOM
Mr. Jeambey and his flags presenting
"1000 Years of American History in 40 Minutes"
Hear this great message on AMERICANISM
A Present Day Challenge to Americans
BY
DR. EDWARD L. JEAMBEY
NATIONAL PRESIDENT OF THE AMERICAN FLAG DAY ASSOCIATION
(FOR COLLEGES, SCHOOLS, SERVICE CLUBS, CHURCHES
AND PATRIOTIC KINDRED ORGANIZATIONS)
Place
Time
Date
For Information Address - 3129 No. 46th St., Lincoln, Nebraska

The Jeambey Flags Show

The number and types of magic lanterns shows Reverend Jeambey may have performed is yet to be researched, but show notes from a program for the "Fifty-Plus" given December 17, 1967 starts with two scripture readings then lists "pictures", i.e. magic lantern slides as is handwritten at the bottom of the program "pictures means lantern slides," of "the Annunciation", "Journey to Bethlehem", "Jesus's birth", "Angels and Shepherds", "Presentation at Temple," "the Wise Men", "Flight in to Egypt, and "Closing Appeal Slides [with a] Group Song from

Edward L. Jeambey's Hobby is
"PICKING UP STICKS"
A Dramatic, Dynamic Presentation of a Hobby that has Become a Vocation
Canes from Historic Places and from Famous People . . . Canes Used for Worship and Canes Used to Destroy . . . . Odd Canes Trick Canes . . . But Each With a Tale to be Told
Time
Place

The Jeambey Picking Up Sticks Show

slide: Coronation." With a slide library catalog of 25,000 slides at his disposal, Reverend Jeambey certainty had the resources for many different shows.

In an interview with Joe Koch for the Auburn Globe News, August 17, 1987, Joe recants "She [Clara Jeambey] told me a story about how he [Reverend Jeambey] would stop in the park on his way home and give spontaneous slides shows. He would start flashing images on the walls of a building and crowds, as many as 5,000, would gather." Not to diminish Reverend Jeambey's skill and popularity, but one would have to be a most charismatic performer indeed to spontaneously draw crowds of 5,000 in the 1950's, the mid-point in the Reverend's tenure at the Fourth Presbyterian Church in Lincoln, Nebraska. Lincoln's population grew from 98,900 to 128,500 from 1950 to 1960, so an audience of this size would have been 4-5% of the city's population.

In 1984, nine years after the Jeambey slide purchase was complete, Joe and Alice must have still been curious about the life of Reverend Jeambey, or at least where the remainder of his collection was located, as Joe requested and received copies of five articles from the Lincoln Star newspaper dating from

between 1958 to 1974, the Nebraska State Historical Society, including his 1958 retirement from the pulpit, 1963 significant donation of items to jump-start the "newly opened" Wagon Wheel Museum in Washington, Kansas, 1973 article regarding Jeambey's flag collection, 1974 donation of his civil war and Abraham Lincoln collections to the Charles Culler Junior High Media Center in Lincoln, and 1974 obituary.[7]

The Moral of the Story

As Alice notes, the moral of the story is that after almost three years of finding a lead, then five months of negotiations, the Kochs successful purchased the collection. "*So follow up on leads & you may be as lucky as we were."*

Footnotes

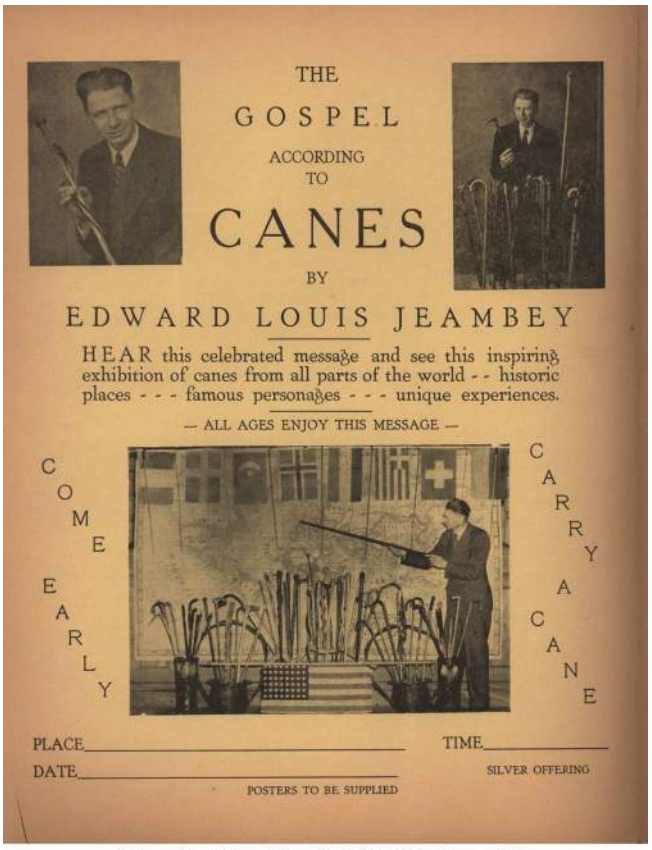
[1] Editor note: Italicized text transcribed from hand-written note, un-dated.

[2] Editor note: The original handwriting has blanks; based upon other accounts by Joe Koch the Jeambey slide catalog came into his hands with the purchase of the Fred Gee collection from Salinas, CA in 1971, so this date would have been the winter of 1971 or 1972. At some time after this Joe apparently wrote the Jeambey Slide Company which resulted in a response by Reverend Jeambey's widow in October 1974.

[3] Writing unclear, believed to be "meeting."

[4] Prior to the Kochs contacting Clara, Reverend Jeambey's collection relating to the civil war and Abraham Lincoln were donated to a school in March 1974, three months before Jeambey's death, although for some reason Clara felt the name of the school had to be kept confidential and would not tell Joe where that portion of the collection was "I do not feel free to tell you the name of the school that has the others – They are in the process of making these part of my husbands 'memorial' to the school as he had already given them all the Civil War and Abe Lincoln collections." In 1984 Joe Koch obtained a copy of "Dr. Jeambey's Historical Collection Donated to Culler School," Lincoln Star, March 12, 1974, which identified the school and praising the educational value of the collection and calling the pieces "invaluable." "If kids can see it … sometimes feel it, they learn so much faster" and "Now the schools are beginning to get the idea" Jeambey said. School media specialist Mrs. La Jean Price said "This man was ahead of his time in media." Media services Director Clara Rottmann was quoted "Several of the students have had their parents in a night after school to see the collection" and said the media center would be named the "Jeambey Learning Center". Unfortunately, when contacted in the fall of 2021, 47 years later, the Culler School had no information regarding the collection or what became of it.

[5] A 1963 Lincoln Star article reported "The minister's unique 'walking stick and club' collection numbers 1,500 It boasts such rarities as Geronimo's beaded stick, a Tiriki tribal 'twin killer' [one of sixteen sub tribes of Western Kenya] and a World War II club that smashed 17 Jap [sic] skulls." Promotional material for Rev. Jeambey's lecture "The Gospel According to Canes" included testimonials under "What Those Who Have Heard Say" of "Mr. Jeambey combines spontaneity of speech with ready wit", "His message was received with rapt attention throughout the whole time," and "There are no dull moments in this lecture, but many intriguing and helpful lessons."



University of Iowa Libraries | digital.lib.uiowa.edu/tc

The Gospel According to Canes Show

[6] A 1973 Lincoln Star article reported that the minister "is looking for a home for his 800-flag collection but it must be a recipient who will put them on

display, 'not store them in some broom closet,' Jeambey said." "Behind Jeambey is a handmade flag that flew over the U.S. Embassy in Canada in 1876. He holds a flag created especially for the U.S. Centennial that same year." A 1973 Lincoln Nebraska Journal added "The Rev. Jeambey has the original flag flown by the Seventh Cavalry during the Wounded Knee massacre in 1890."

[7] The Wagon Wheel Museum in Washington, Kansas received portions of Jeambey's collections "We'd been wanting a museum, but it would have taken years to get together local materials remarked Merlin Stigge, at age 23 a fire-balling Chamber president. Yet here was a really impressive collection all catalogued and ready to go" per a 1963 Lincoln Star article, however the article only makes brief mention of some civil war pieces. Reverend Jeambey is quoted "We probably have twice as many items here at home – tens of thousands of hem – as there are in the museum." From newspaper accounts the museum opened the last week of May 1963 with Rev. Jeambey "is in charge of displays." A 1963 article in the Fairbury Journal News notes "Museum receipts would be split between the Jeambey and the Washington backers." Apparently Reverend Jeambey collected many other items including "stamps by the bushel," "assorted coins", "other historical paraphernalia, " "China eggs," and "bottles" accordingly from newspaper articles, along with gifts from mission stations "and the work done at these stations all over the world." Clara noted in 1974 "We also had antique exhibits at the Nebraska State Fair for 17 years." Current research has not located a "Wagon Wheel" museum in or near Washington, Kansas at any point in time. The local Washington County (Kansas) Historical Society was contacted in 2021 and local recollection is that the Wagon Wheel Museum was never actually established. Reportedly the donated Jeambey items were in storage for some time in Washington, Kansas. Merlin Stigge, the young "fire balling" Chamber president mentioned in the newspaper account above was located in Las Cruces, New Mexico in the fall of 2021 and advised this author that a suitable building was not able to be obtained at the time. The best recollection of Merlin Stigge and his brothers is that the items were returned to Reverend Jeambey. Another possible source of information, Dean Terrill, the reporter for the 1963 Lincoln Star article, died in 2009. The whereabouts of these portions of Jeambey's collections is unknow at this time.

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ADVERTISEMENTS. xiii

ARCHER & SONS' IMPROVED

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Two Prize Medals Awarded.

THE "IDEAL" LANTERN.
The most perfect Single Lantern in the market. Enthusiastic Testimonials from Paul Lange, Esq., G. E. Thompson, Esq., F. Anyon, Esq., Manchester Camera Club, and many others. Will show to perfection any distance up to 100 feet from the screen. PRICE **£8 15s.** complete; or PLAINER FINISH, **£6 6s.** complete.

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The most perfect ever invented for Single Lanterns. Highly praised. **25s.**

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Has been tried against the "Ejector" and other "Special" Jets, and proved superior TO ALL. (*See Letter.*) We have no hesitation in saying it is now the finest Safety Jet in the world. PRICE **16s.**

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The most powerful Oil Lantern in the World. PRICE **£4 4s.**

THE "UNILUX" NEW PATENT BI-UNIAL.
Two Lanterns with only One Light. FULL-SIZED LANTERNS from **£1 1s.** to **£100.**

NEW "OPAQUE" (BACKED) LANTERN SCREENS.
The Finest Screen extant. See Testimonial from the Manchester Photo Society after trying all others. PRICES, **15s.** upwards.

CINEMATOGRAPHS, FILMS, and all APPARATUS. Largest Stock.

ILLUSTRATED PRICE LISTS, MANY NOVELTIES, POST FREE, ONE STAMP.
One of the finest and largest Stocks of Slides in the Kingdom, at most reasonable Prices. Slides of every description made to order.

ARCHER & SONS, Lantern and Photographic Specialists,
43 and 73, LORD STREET, LIVERPOOL.
ESTABLISHED 1848.

Distance Lens Enchantment

David Evans looks through a few lenses

If you use a magic lantern you will have used a lens or three. Lenses come in a wide range of sizes, both diameters and focal length (Fig. 1).

Fig 1 - lenses

They come in assortment of sizes

The optical part of a magic lantern consists basically of an illuminant (we may look at those in a future article), a condenser lens and an objective lens.

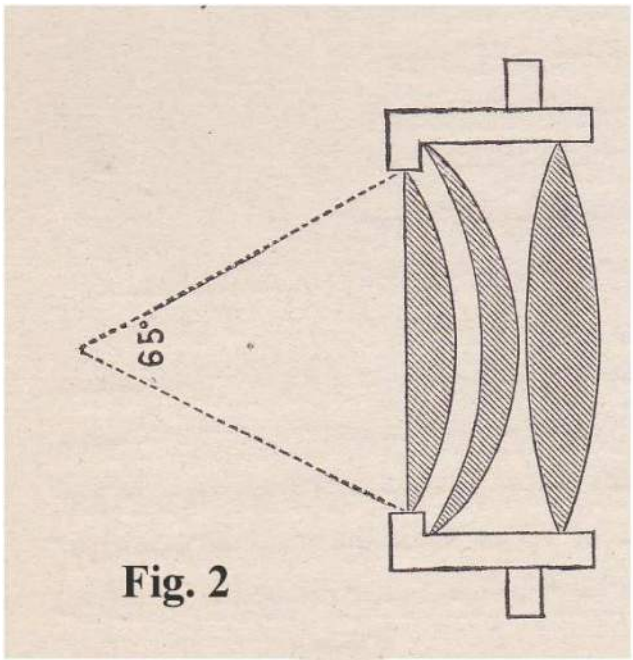
CONDENSERS

Dr L H Laudy, a member of the School of Mines at Columbia College, New York, in his book 'The Magic Lantern, and its Applications' published in New York in 1886, describes condenser lenses:

"The condensers have for their function the collection of as much light as possible from the source employed and its transmission through the picture. To accomplish this, the condensers should subtend as large an angle as possible at the source of light; that is, they should be large and their distance from the light (that is the focal length) should be short. Single lenses of large diameter are generally of long focus, and a good condenser should have considerable diameter. To reduce the focal length, two or more lenses must be used to produce a good, convergent bundle of rays.

The condensers have been very much improved of late years, and the better class of lanterns are now provided with such combinations of lenses that you can produce convergent or parallel rays, making it possible to polarize the light and use the vertical attachment when needed for experiments of that character, of which mention will be made further on.

The condensers may be divided into four classes, and are called **Cresson**, **Morton**, **Common** and **French**, the two first taking their names from the inventors. **Dr. Charles Cresson,** of Philadelphia, constructed an excellent combination, consisting of three lenses. The first is a plano-convex 4 inches in diameter, the second a meniscus, and the third a bi-convex. The two last are 4 ½ inches in diameter. The error of this combination is very small; the marginal and axial rays coincide within one tenth of an inch; and the cone of light is about 65°. The only objection to the general introduction of this combination is its cost of construction. (Fig. 2). To complete this condenser, a lens of 12 or 15-inch focus was placed in front for a certain class of experiments.



Professor Henry Morton, of the Stevens Institute, who has done so much towards perfecting the lantern, constructed a combination of lenses in which all are plano-convex, reducing the cost of the **Cresson** combination by more than one half, and at the same time maintaining its efficiency. The **Morton** combination consists of three lenses, the first of which is 18-inch focus, 4 ½ inches in diameter, the second 14-inch

focus, and the third 16-inch focus. The last two are 5 inches in diameter. The first two lenses have their plane surface turned towards the light, the third its plane side from the light. The cone of light is about 45°, and the back focus about 3 inches. The third or outside lens is so mounted that it can at any time be removed in case parallel rays are required, which is necessary for the vertical attachment or polarized light, allowing a reflecting surface to be placed between the condensers and collector. (Fig. 3). It is less perfect than the **Cresson** in spherical aberration, but with the use of the lime light, in which the surface is large, it works well enough for all practical purposes, and is now used in most scientific lanterns.

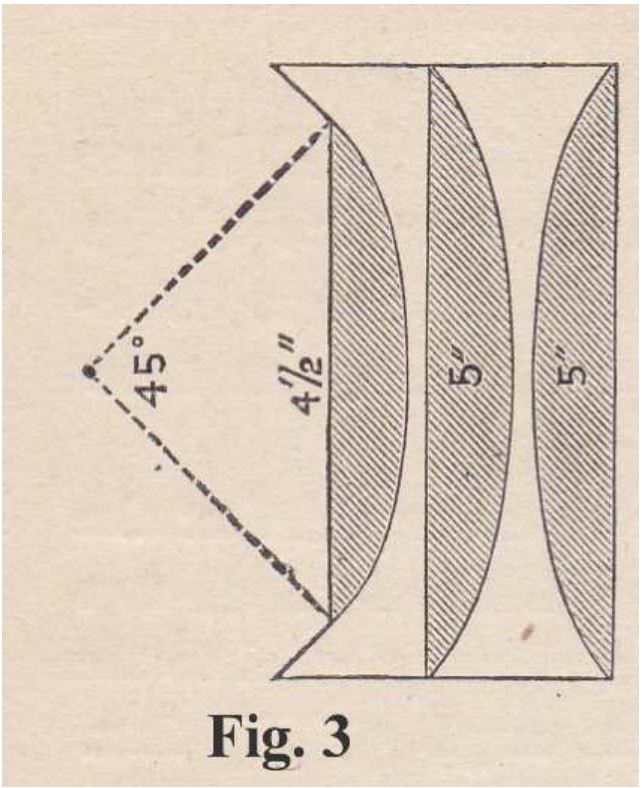


Fig. 3

The **Common** form of condenser consists of two plano-convex lenses of rather short focus, and are so mounted that their convex sides almost touch. The focus of the combination is about 3 or 3 ½ inches, and is the usual form used in lanterns for the projection of pictures only. (Fig. 4). They are less expensive than the triplet form, are more compact and fully meet the requirements demanded of them. They range in diameter from 2 ½ to about 6 inches, the usual size being 4 ½ to 5 inches.

The **French** condenser consists of two lenses, a plano-convex and a double convex, the surface of

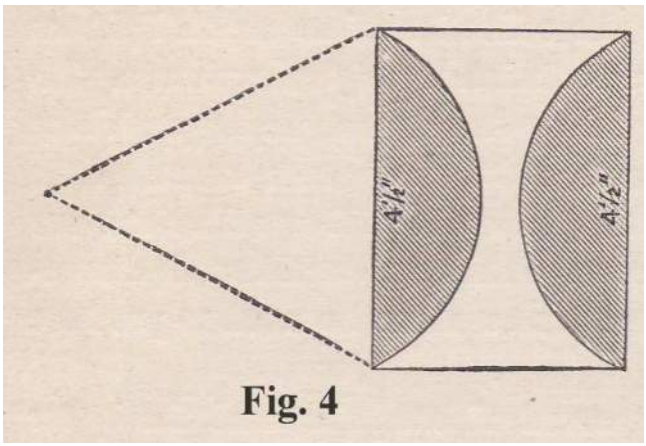


Fig. 4

which is not of the same radii, as the accompanying cut (Fig. 5) will show. These are used in many of the imported lanterns and work very well. The only care in using them is the careful centering of the light to prevent a dark field or fringes.

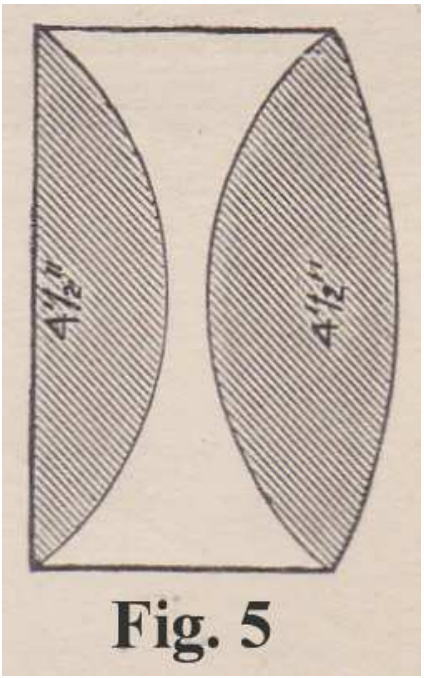


Fig. 5

Those who attended **Professor Tyndall's** lectures delivered in 1871, must have noticed that his production of parallel beams of light, such as are necessary for the projection of Lassajous' figures with tuning-forks, and other physical experiments requiring a small pencil of light, was most perfect. Yet his picture projections were imperfect, from the fact that the condensers were not arranged to produce the best effects for picture projections. In fact they were the uncorrected *(i.e. double convex)* lenses made by **Duboscq**, and when a small pencil of light was required, a metal plate was placed against the back condenser with an opening or diaphragm of small size

that reduced the error of the lens to that of one of an equal size to the opening; whereas, had he used a better combination of condenser, this would not have been necessary."

T C Hepworth, for many years a lecturer at the Royal Polytechnic Institution in London, tells us that 'There were at the old Polytechnic Institution some antique lanterns with 10-in. condensers, this large size being necessary to cover the 8-in. hand-painted transparencies which were in use before photography worked a revolution in such things. Such a large condenser, of course, meant a great loss of light, as already pointed out. So the suggestion was made that a small lens should be interposed between the light and the condenser. This was done with a wonderful gain in the performance of the old lanterns.' (See Fig. 3). 'Many other forms of condensing lenses have from time to time been suggested and experimented with, some of these employing three or more combinations. But these various patterns, although one or two of them seem very promising in form, have not been taken in hand by makers generally, possibly on the score of expense, and probably owing as much to that hesitation and laziness common to human nature, which keeps us all to a well-beaten track.'

'The Art of Projection and Complete Magic Lantern Manual' by An Expert (generally believed to be W C Hughes) remarks that 'When it is necessary to cone down the rays of light to a very small area, as in the case of a lantern Microscope, a triplet combination is brought into use (see Fig. 3), it has an advantage in this particular case, but for lantern work generally it is not necessary. The more lenses we add, the greater the number of reflections, and consequently there is a falling off of the light.'

It is generally agreed that a 4 inch diameter condenser is the best compromise for use with the post-photographic era when slides became 3 ¼" square or 3 ¼" x 4". Hepworth confirms 'On the whole, I prefer myself the 4-inch condenser, for although I lose some light, I can make use of any shaped pictures or diagrams which may be required.'

OBJECTIVES

These also come in a range of sizes. Small ones for toy lanterns just have a simple bi-convex lens that does the job. Hepworth remarks that toy lanterns are frequently fitted with a double convex, the worst possible form of all, or with a plain convex lens, which is little better. Professional lanterns need something rather more efficient, without aberration or color fringes.

Dr Laudy again explains:

'Its first function is to produce a magnified inverted image of the picture or object. In the cheap form of lantern this is simply a small double convex lens of short focus. A good objective is the portrait combination which is corrected for spherical and chromatic aberration, an essential in the objective, although not so necessary in the condensers. Its second function is to bring the marginal rays of each pencil of light from the condenser to coincide with the axial rays. Therefore, the more concentrated the cone of light, the nearer in each pencil will be the marginal rays to the axial rays, and the more perfectly will the image be projected.

It is only recently that opticians have devoted any attention to the construction of lenses specially designed for lantern objectives, and it is to be hoped that their labors may be crowned with success, for many of the portrait combinations sold with lanterns fail to produce sharp or well-defined pictures. The use of a single uncorrected lens is confined to experiments in spectrum analysis and polarized light, and a few other physical experiments. This uncorrected lens should never be used for projecting pictures.

The ordinary portrait combination consists of four lenses, the back and front, each of two lenses; the front lenses are cemented together and look like one lens; the back lenses are separated by a ring.

In cleaning them always be careful to return them in the proper position, the front lens curved side toward the back - the back lens, that is the thin one, is put in first, then the ring, and last the concave one, with its concave side toward the front.

The size of the image produced by the objective depends upon its focal length and the distance of the lantern from the screen. The greater the distance the larger the picture and less the light, which latter diminishes inversely as the square of the distance. Thus, a picture ten feet in diameter will be twice as well illuminated as one fourteen feet, and a twenty-foot picture will have diminished four times in intensity. For a long distance and a large screen, twenty-five feet or thirty-five feet in diameter, the light can be somewhat increased, yet the limit is soon reached, being determined by size of opening of jet, and the consumption of the gases, after which there is no further gain of intensity. Some prefer to place the

lantern at a long distance, and use large and long focus lenses, while others have the lantern near at hand and use short focus objectives; the choice of the two positions depends upon circumstances, location and convenience.'

Regarding focal length, as Hepworth states, 'it stands to reason that the shorter the focus the nearer must the lens be to the condenser, and if the diameter of the lens be small a large proportion of the rays will not get through at all.' It also stands to reason that the shorter the focus the closer the lantern has to be to the screen. Hepworth again: 'Much experience of lecture hall work has led me to the conclusion that a lens of 8-inch focus is more useful as a lantern objective than any other, and it is as well to have one of 10-inches in reserve in case the hall should require it.' He concludes that a 15-foot screen is the size generally required. He makes the point that 'if the operator has fitted to his lantern an objective of say 4 ½ inch focus, to cover his 15-foot screen he must plant his lantern less than 20 feet from it, a distance which will land him in the middle of the front seats. His apparatus will in such a case terribly impede the view of all those behind the lantern, besides causing much disarrangement of chairs. But let him use an 8-inch objective, and his lantern can be carried to a distance of 35 feet from the screen. This will probably place the lantern quite at the back of the hall.'

Hepworth also included a useful table of distances from the screen for various focal length lenses and magnifications (Table 1).

No. of times enlargement	4″	5″	6″	7″	8″	9″	10″	11″	12″	Focus of lens.
12	4′4″	5′5″	6′6″	7′7″	8′8″	9′9″	10′10″	11′11″	13′	DISTANCE BETWEEN LENS AND SCREEN.
18	6′4″	7′11″	9′6″	11′1″	12′8″	14′3″	15′10″	17′5″	19′	
24	8′4″	10′5″	12′6″	14′7″	16′8″	18′9″	20′10″	22′11″	25′	
30	10′4″	12′11″	15′3″	18′1″	2 ′8″	23′3″	25′10″	28′5″	31	
36	12′4″	15′5″	18′6″	21′7″	24′8″	27′9″	30′10″	33′11″	37′	
42	14′4″	17′4″	21′6″	25′1″	28′8″	32′3″	35′10″	39′5″	43′	
48	16′4″	20′5″	24′6″	28′7″	32′8″	36′9″	40′10″	44′11″	49′	
54	18′4″	22′11″	27′6″	32′1″	36′8″	41′3″	45′10″	50′5″	55′	
60	2 ′4″	25′5″	30′6″	35′7″	40′8″	45′9″	50′10″	55′11″	61′	
66	22′4″	27′11″	33′6″	39′1″	44′8″	50′3″	55′10″	61′5″	67′	
72	24′4″	30′5″	36′6″	42′7″	48′8″	54′9″	60′1 ″	66′11″	73′	
78	26′4″	32′11″	39′6″	46′1″	52′8″	59′3″	65′10″	72′5″	79′	
84	28′4″	35′5″	42′6″	49′7″	56′8″	63′9″	70′10″	77′11″	85′	
90	30′4″	37′11″	45′6″	53′1″	60′8″	68′3″	75′10″	83′5″	91′	
96	32′4″	40′5″	48′6″	56′7″	64′8″	72′9″	80′10″	88′11″	97′	
102	34′4″	42′11″	51′6″	60′1″	68′8″	77′3″	85′10″	94′5″	1 3′	
108	36′4″	45′5″	54′6″	63′7″	72′8″	81′9″	90′10″	99′11″	109′	
114	38′4″	47′11″	57′6″	67′1″	76′8″	86′3″	95′10″	105 5″	115′	
120	40′4″	50′5″	60′6″	70′7″	80′8″	90′9″	100′10″	110′11″	121′	

Table 1

from T C Hepworth 'The Book of the Lantern'

For a 9 ft image from a 3" diameter slide one would need a magnification of x36. This can be obtained using a 6" lens at 18 feet from the screen or an 8" lens at about 24 feet or a 10" lens at 30 feet, or other combinations.

SPECIAL LENSES

Lens manufacturers and dealers could supply objective lenses for many sorts of special purposes. Newton's carried quite a range of them.

Newton's Zoom Lens

Officially designated 'Newton's "Omnifocal" Attachment, Made for Newton & Co, 3 Fleet St., London, Sole agents'. The Newton catalogue No. 4 describes it (Figs. 6, 7, 8).

Fig 6

Newton Omnifocal attachment.

Fig 7

Close up view of Fig 6

THE "OMNIFOCAL" LANTERN LENS.

Up to the present it has been necessary to have several front lenses to adapt a lantern to various sized rooms, as each lens would only show a picture of a certain size at any given distance from the screen.

Our "Omnifocal" Lens largely gets over this difficulty, as it enables the operator to greatly vary the focus of his lens and thereby to show a picture of any size he desires at almost any distance that is convenient. Thus a 6-in. lens fitted with this attachment becomes at will a 12-in., 13-in., 14-in., 15-in., &c. It does not, however, enable a slight increase of length to be made to the focus of the lens; thus a 6-in. lens cannot be made a 7-in. or 8-in., only from about 12-in. and upwards.

For long ranges it is necessary to use adapters or telescopic fronts, to carry the lens at a considerable distance from the slide.

The method consists in fitting a negative lens behind the objective, as in the well-known Dallmeyer "Telephoto" lens. This lens, by drawing out the tubes or adapters of the lantern front, can be adjusted at any required distance from the slide, and focussing is then performed by the rack and pinion in the ordinary way. The less distance there is between the negative lens and the slide, the larger the picture on the screen will be; and conversely to make the picture smaller, without moving the lantern, it is only necessary to adjust the negative lens further from the slide and then refocus with the milled head as usual.

8234 **Newton's "Omnifocal" Rack Front Lens,** 6-in. equiv. focus, complete with negative lens giving any size picture at almost any distance, suitable for use on any lantern £5 0 0

Large numbers of our customers already possess our 4½-in. and 6-in. front lenses, and we can supply the new negative lens and tube to fit these without alteration, thus making the ordinary lenses into "Omnifocal" lenses as above.

8235 **Newton's New "Omnifocal" Attachment** for screwing on to their ordinary 4½-in. or 6-in. front lenses to make them available at all ranges, as above .. .. each £3 10 0

As Messrs. J. H. Dallmeyer, Ltd., have an unrivalled reputation for these negative lenses for photographic work, we have entered into an agreement with them by which they construct them for lantern work solely for us.

Fig 8

Newton 'Omnifocal' lens description from catalogue.

Projecting Kaleidoscope Lens

Several lens makers produced these – consisting of a brass tube containing a pair of flat mirrors along the length and at an angle to each other. Each end has a convex lens and the front part extends for focusing (Figs. 9, 10). The Newton catalogue entry reads: 'For giving an endless variety of patterns and very beautiful effects with the chromatrope'.

Fig 9

Projecting Kaleidoscope lens.

Fig 10

End view of Kaleidoscope in Fig 9 (end lens removed to show mirrors).

Projecting Microscopes

In 1906 Simon Henry Gage, author of the book 'Optic Projection' (New York, 1914), and President of the American Microscopical Society, delivered the President's annual address on the Origin and Development of the Projection Microscope. He points out that scientific experimenters such as Athanasius Kircher described the magic lantern as a kind of microscope. Kircher did in fact use his lantern to show images of insects. Claude Dechales (1621 - 1678) stated that the magic lantern of the 'learned Dane' Thomas Rasmussen Walgensten, to whom Gage attributes the invention of the first magic lantern in 1665, is a veritable microscope, and for many purposes far better than an ordinary microscope.

One of the first practical applications of the projecting microscope was the solar microscope - basically a magic lantern in which the illuminant is the sun. It would be mounted next to a hole in a shutter, positioned so that the sun's rays would strike directly at it. This was not always convenient, so attempts were made to use artificial lighting. Lime light was used quite successfully, especially in UK and Europe, but it was not until the invention of the electric arc lamp that projecting microscopes became commonly used. The intensity and purity of the light produced was ideal for illuminating small objects. Various experiments were made in the position of the carbon rods of the arc lamp and it was not until Albert T Thompson of Boston, Massachusetts, employed carbons at right angles in his arc lamps (1894) that this proved to be the optimum arrangement.

The condenser used in projecting microscopes has already been described (see Fig 3). The light path is rather more complex than in the conventional magic lantern. Gage illustrated the system he recommended - see Fig 11. The system utilises Thompson's right-angled carbons in the arc lamp (R).

The objective lens for a projecting microscope is similar to the eyepiece lens of a conventional microscope. These of course are corrected to give an inverted 'real' (as opposed to a 'virtual') image at about 6 to 10 inches focus for viewing with the eye (I in Fig 11). They cannot produce an image on a screen some tens of feet away, so an occular lens system (Oc in Fig 11) is added which re-inverts and magnifies the image I so that it is upright on the screen.

Fig 12

Newton-type Projecting Microscope in original box. The cut-out at right is for a cooling water tank.

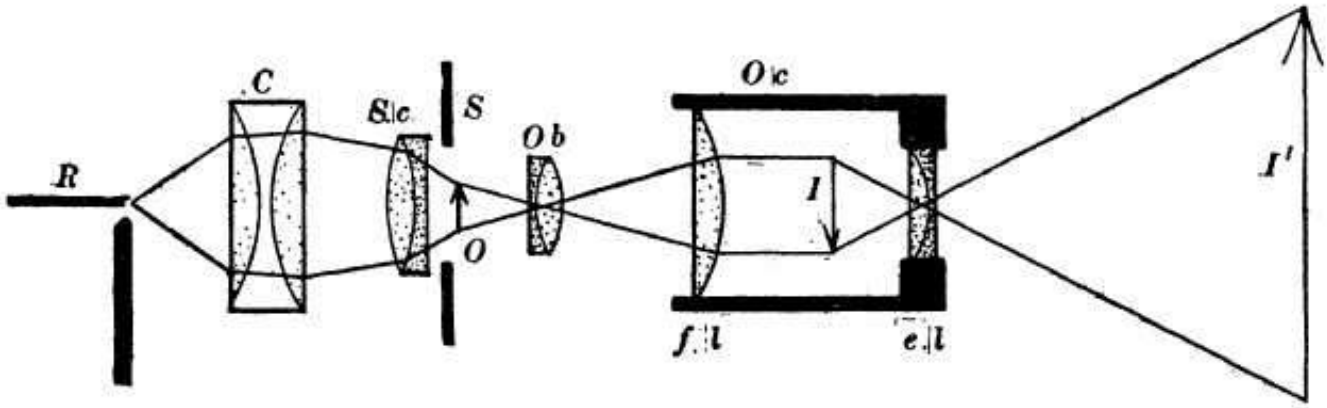


Fig 11

Projection Microscope with substage condenser and ocular showing that the substage condenser shortens the cone of the main condenser, and that the field lens of the ocular acts with the objective to produce a real image, and that the eye-lens or combination projects this real image on the screen. As the objective inverts the object, so the eye-lens inverts the real image and the final screen image is erect like the object. R, radiant-in this case an arc lamp with right-angled carbons; C, condenser, consisting of two piano-convex lenses with the convexities facing each other; Sc, substage condenser. This brings the rays to a focus sooner than the main condenser would focus them. This shortening of the condensation cone enables one to shorten the apparatus, as the object can be brought closer to the main condenser. S, stage (where the slide is placed); O, object (i.e. the slide); Ob, objective; Oc, ocular, with the field-lens (fl) aiding the objective in the formation of a real image (I), and the eye-lens (el) serving as a second objective to project the real image as the final erect screen image (I').

Fig 12

Newton type microscope. The rotating wheel selects different focal length substage condenser lenses. The cut-out is for a coolant cell. The stage is adjustable vertically.

A. T. Thompson & Co

The company headed by Albert T Thompson and based at 15 Tremont Place, Boston, MA was a manufacturer of magic lantern equipment specialising particularly in supplying educational establishments throughout USA and Canada. They made a range of 'Ideal' stereopticons and Reflectoscopes in various formats and for a range of illuminants, but particularly recommended their dc arc lamps.

Mr Thompson was the first to make arcs with the carbons at right-angles, the top horizontal one being in the light path and the bottom carbon vertical, so that the arc was always in the center of the light path. They even made a self-adjusting lamp.

The following is the statement of Mr. Albert T. Thompson concerning the 90º arrangement of the carbons in an arc lamp for the magic lantern, transcribed from Gage's book:

Boston, Dec. 6, 1907.

"Replying to your valued communication of the 2d, I will state that I first manufactured the 90° arc lamps in 1894 and a careful search of all arc lamp and stereopticon catalogs published about that period, fails to show arc lamps of the 90° construction.

"I did not patent the lamp, for at that time there was no demand for them, and of course it was difficult to look into the future and realize that in a few years thousands and thousands would be sold.

"The facts to the best of my knowledge and belief were never published in any scientific journal.

Yours very truly,

A.T Thompson."

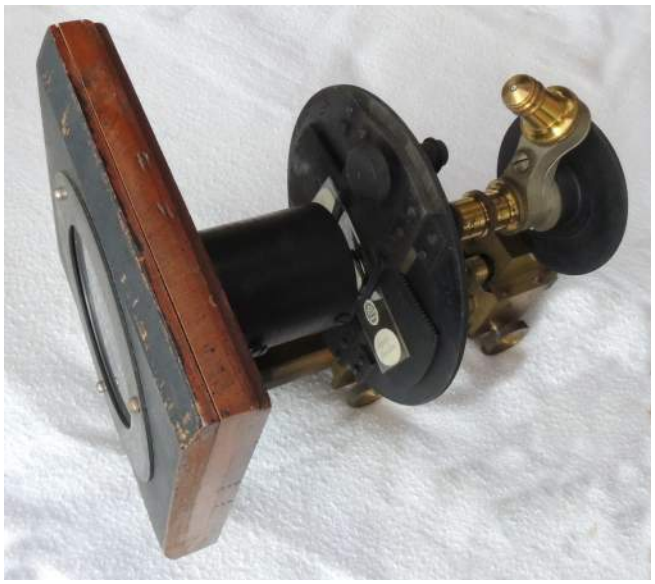


Fig 13

A T Thompson & Co's Model A projecting microscope. Note the mechanical stage, shown in more detail in Fig 14.

Fig 14

Thompson's adjustable stage - the slide can be moved vertically, horizontally or rotated. There is a pivoting 'stop' plate on the reverse, enabling the slide to be fully illuminated or stopped down to a small aperture to illuminate only a tiny area of the slide.

Fig 14A

Thompson's stamped plate on the microscope.

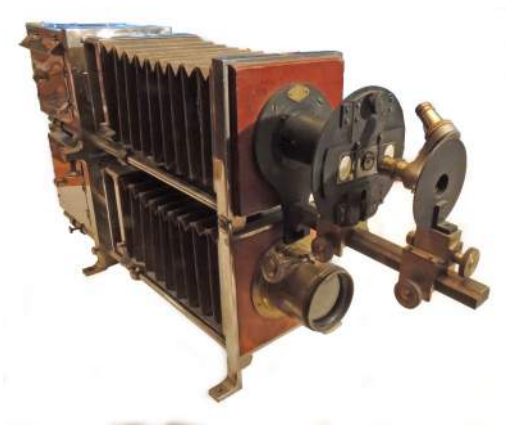


Fig 15

Thompson's projecting microscope attached to a Thompson 'Ideal' lantern.

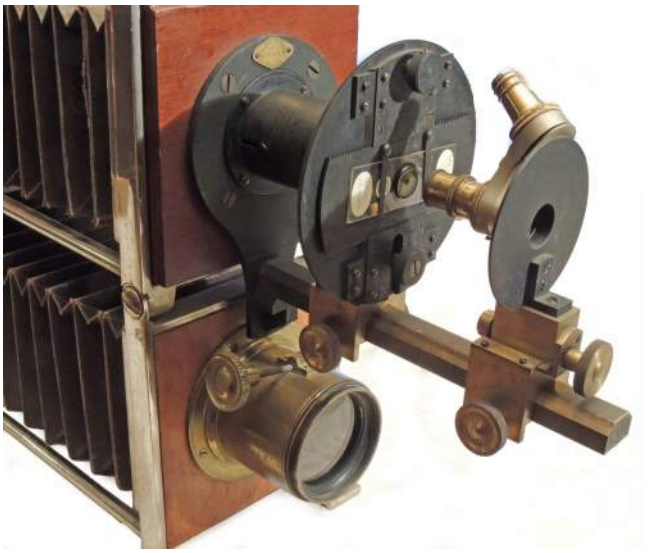


Fig 16

Close up of the microscope

Finally in this brief look at lenses we look at an extraordinary adaptation of a Victor Portable Stereopticon Model 2 from the H P Riley Collection (see elsewhere in this edition of the Gazette). See the cover for illustration. It has been fitted with extra long bars and tubes and a single 20" focal length plano-convex lens. The extended bars can be adjusted so that the lens can be placed up to 30 inches in front of the slide holder. This is the type of lens that T C Hepworth states should NEVER be used for projecting pictures! The lantern has an adapted lamp house with chimney fitted with a 1000 Watt electric lamp which doubles as a room heater. The lantern projects an image of around 3 feet width at some 25 feet from the lantern! Mr Riley must have made a practice of exhibiting in venues with around 70 to 100 feet depth!

How to Make Lantern Slides and a Poem to Base them On!

from Lindsay Lambert

When I was about 12, my Dad gave me a copy of *The Boy Mechanic Book I - 700 Things for Boys to Do.* (Chicago: Popular Mechanics Co., 1913.) I loved the book and had good fun making things from the instructions. I still revisit it, and just rediscovered this on page 221:

How to Make Lantern Slides

A great many persons who have magic lanterns do not use them very much, for after the slides have been shown a few times, they become uninteresting, and buying new ones or even making them from photographic negatives is expensive. But by the method described in the following paragraph any one can make new and interesting slides in a few minutes' time and at a very small cost.

Secure a number of glass plates of the size that will fit your lantern and clean them on both sides. Dissolve a piece of white rosin in a half-pint of gasoline and flow it over one side of the plates and allow to dry. Place the dried plate over a picture that you wish to reproduce and draw the outline upon the thin film. A lead pencil, pen and ink or colored crayons can be used, as the rosin and gasoline give a surface that can be written on as easily as upon paper. When the slide becomes uninteresting it can be cleaned with a little clear gasoline and used again to make another slide. A slide can be made in this way in five minutes and an interesting outline picture in even less time than that.

This solution also makes an excellent retouching varnish for negatives. --- Contributed by J. E. Noble, Toronto, Canada.

If someone wants to try this, they should use white gasoline (Naphtha or camping fuel) rather than automotive gas which has additives. As a note, Emily Carr used gasoline to thin her oil paints, because it was cheaper than anything else.

I think that I have seen references to magic lantern slide sets illustrating the poem "The Face Upon the Bar Room Floor." I found the following on pages 11 - 13 in *Captain Billy's Whiz Bang - America's Magazine of Wit, Humor and Filosophy*, Vol III, No. 30, February, 1922. (My copy is a 2008 reprint. It's by About Comics, Thousand Oaks, California, but printed in Canada.) The magazine is cited by Prof. Harold Hill in the musical *The Music Man* as a bad moral influence. ---

ON MY recent visit to New York I had the pleasure of the company of Mr. H. A. D'Arcy, author of "The Face Upon the Floor," which we misnamed in past issues "The Face Upon the Barroom Floor." This masterpiece undoubtedly stands first among popular present day poems, judging from the many requests we received from Whiz Bang readers for its republication. To Ye Editor Mr. D'Arcy told the history of how "The Face Upon the Floor" was inspired:

"Away back in the early 80's Union Square in New York was called "The Rialto' agreeable to the fact that it was the theatrical center of America. On the corner of Fourth avenue and Fourteenth street, a very excellent saloon was run by Joe Schmidt and it was kept fairly full from noon to midnight with respectable members of the sock and buskin, and amusement promoters. One Saturday evening in August, 1887, a table in front of the bar was occupied by a bunch of managers. We were combining business with pleasure, booking time and enjoying the very excellent beer and spirits available in those happy days. It was probably about 11 o'clock when a mendicant shambled in and approached our table. With a sad, husky voice, he said, 'Gentlemen, I want a drink.' All eyes were turned to the derelict and someone at the table offered one of the untasted glasses of whiskey which was quickly swallowed. Joe behind the bar yelled 'Get out.'

"The waiter in front quickly seized the beggar and threw him out of the swinging door; to make the situation more dramatic, a rough haired terrier dog named 'Toby' and pet of the saloon jumped on the poor devil and fastened on his pants. 'Toby' always thought it was his duty to chase poor people, and had an innate antipathy to jumpers or pants not duly

pressed.

"Well, several of the party got up from the table and went to see what had happened to the poor wretch. He was lying on the sidewalk with his face halfway in the gutter. We gathered him up, brushed him off a little, wiped his face and someone went into the saloon and brought out another drink of whiskey. Several coins were dropped into the inside pocket of his coat. This was done surreptitiously so he would not know the money was there until the tomorrow. As we left him on the door step next door I asked what his trade was and he managed to tell me that he was an artist. I held that this man was not a professional beggar, a derelict true, but probably had once been a talented man. The argument was taken up by several other gentlemen in the room and waxed warm until I got angry and with a curt "good night" bolted out of the saloon. On my way home, I determined to write up the story in such a way as would make my argument good and satisfy Joe Schmidt that I was not wholly chicken-hearted. I also was pretty sure of winning the fair hostess to my way of thinking. As I walked along I composed in my mind the first two lines:

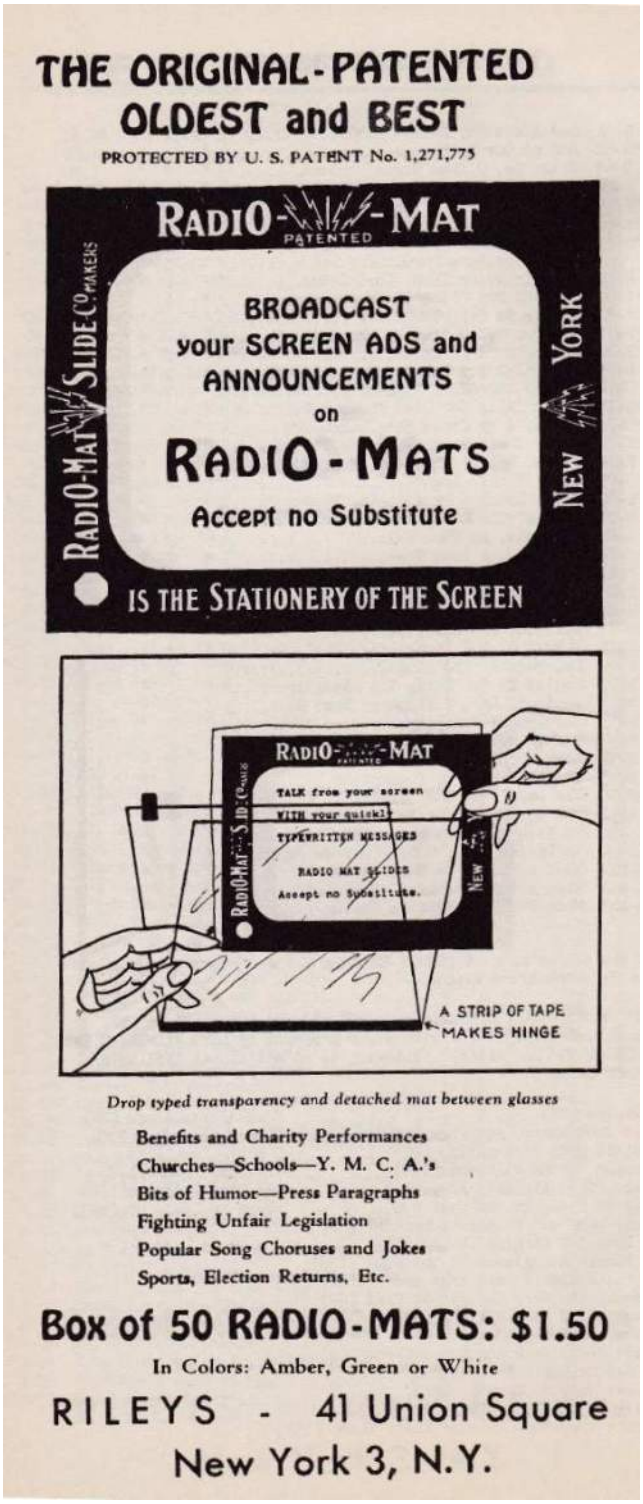
"Twas a balmy summer evening and a goodly crowd was there.

That well-nigh filled Joe's bar-room on the corner of the Square."

"The measure was a happy iambic tetrameter and fitted the story, and before going to bed, I jotted down the first two lines which I have always found the hardest to compose, next day I finished the story. When Joe read it, I saw tears in his eyes. It was published in the New York Dispatch. Joe bought a hundred copies of the paper and sent 25 to the Buffalo Bill Co. who were playing in London and among whom both he and I had many friends. Cody and Major Burke circulated the copies among their theatrical friends and before many months three vaudevillians were reciting the poem at the big music halls, when Sam Bernard set America crazy with it and yet after over thirty years, it is still a popular 'act' and wins excellent booking.

"I have been often told that my story set the pace for prohibition. I sincerely hope not. If I thought that I had helped that unfortunate law, I would walk down to the dock and kick myself into the river. "The Face Upon the Floor" is not a temperance story, but an admonition to the world, to not despise the unfortunate derelict."

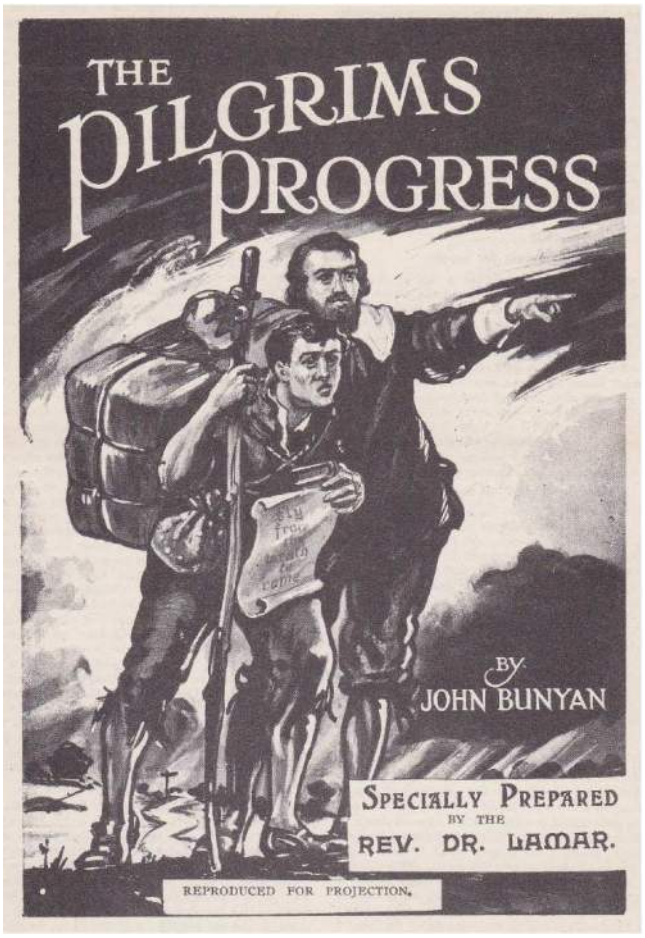
In this issue we are pleased to publish another poem by Mr. D'Arcy and have his promise of more to follow. And let me add, I found Mr. D'Arcy a regular fellow, well met, an excellent conversationalist and a fine reminder of the good old days."



H P Riley Collection

Update

As you may recall, your editors acquired the remaining stock of the Riley Brothers of New York estate last year. We have been adding some more items to the Ephemera file list of material from the Riley Brothers' collection including those below:



This is the front cover for a reading set of 88 slides supplied by Riley's. There are multiple copies of the complete reading - would anyone like one? Please contact the editor if you are interested. Please note that we do not, so far at least, have the slide set.

Above right:

A 24-page listing of 'Filmsliders and Kodachromes' - film strips and 2-inch slides - of various religious material, including hymns etc on Society for Visual Education filmstrip Picturols. Not dated, but from the 1950s.

Choose the
DA-LITE SCREEN
for Perfect Projection
STANDARD CHALLENGER
Size Code Price Zipper Case
30" x 40" ..CHAAK.. $15.75 ... $4.75
37" x 50" ..CHARE... 22.00 ... 5.35
45" x 60" ..CHATE... 30.00 ... 7.50
52" x 70" ..CHATC... 36.50 ... 8.50
Square Sizes
40" x 40" ..CHASB... $18.50 ... $4.75
50" x 50" ..CHASH... 24.75 ... 5.35
60" x 60" ..CHASD... 36.50 ... 7.50
70" x 70" ..CHASA .. 45.00 ... 8.50
OTHER SIZES WITH PRICES ON REQUEST
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LANTERN SLIDES AND FILM SLIDES
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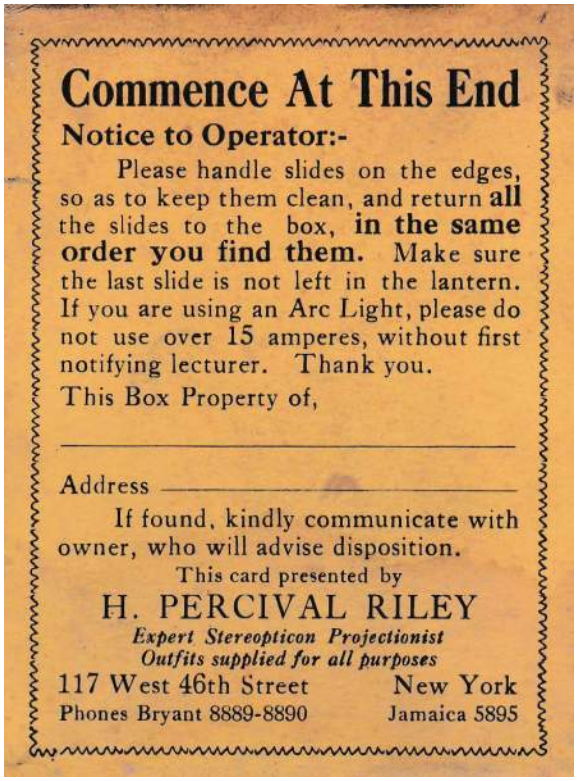
NEW YORK 3, N. Y.
CATALOG
of
Religious
Filmslides
and
Kodachromes
—RILEYS—
Stereopticons, Projectors, Lantern Slides and Filmslides
41 Union Square (at 17th St. and Broadway)
NEW YORK 3, N. Y.


Commence At This End
Notice to Operator:-
Please handle slides on the edges, so as to keep them clean, and return all the slides to the box, in the same order you find them. Make sure the last slide is not left in the lantern. If you are using an Arc Light, please do not use over 15 amperes, without first notifying lecturer. Thank you.
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If found, kindly communicate with owner, who will advise disposition.
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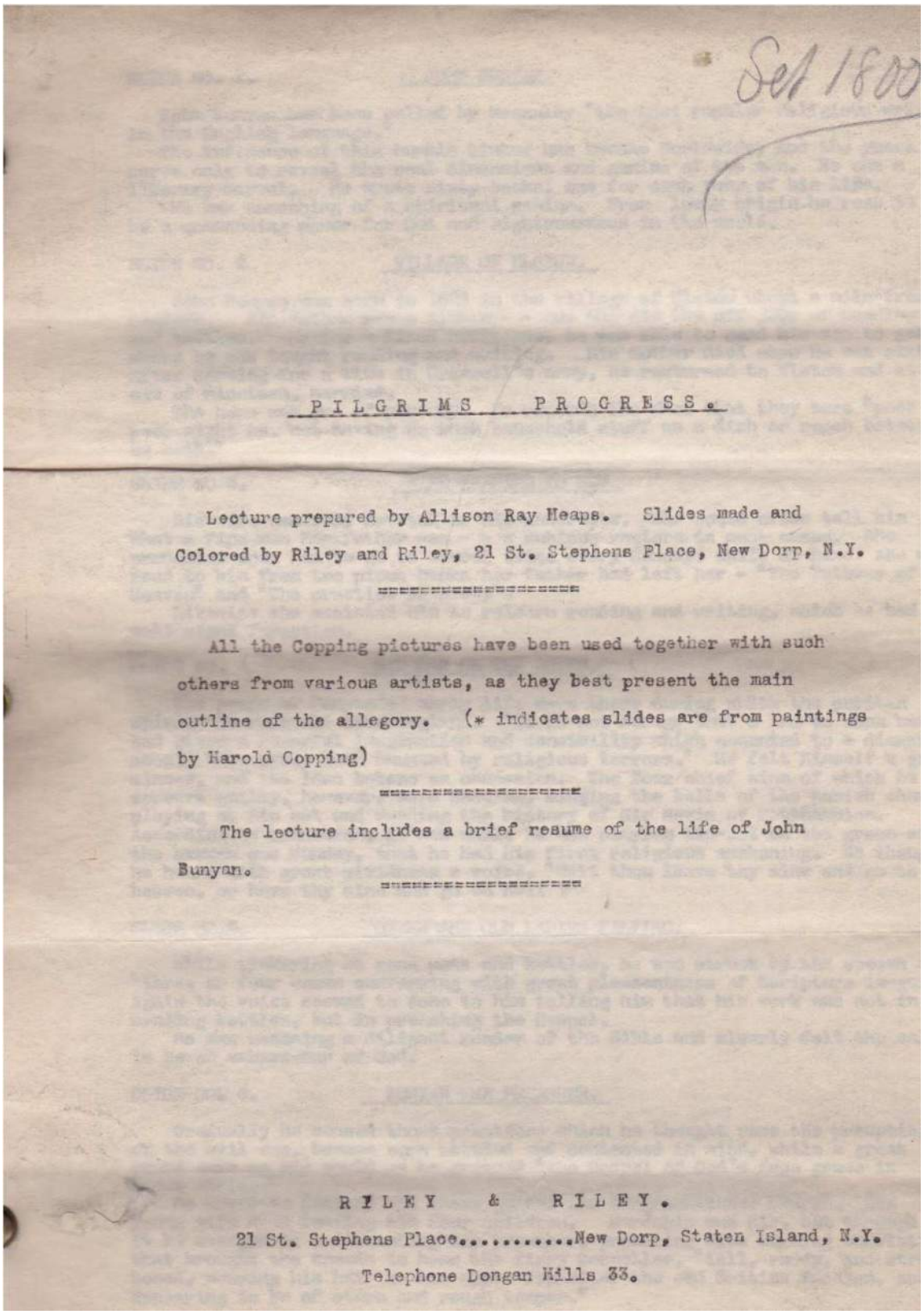


Set 1800

PILGRIMS PROGRESS.

Lecture prepared by Allison Ray Heaps. Slides made and Colored by Riley and Riley, 21 St. Stephens Place, New Dorp, N.Y.

==========

All the Copping pictures have been used together with such others from various artists, as they best present the main outline of the allegory. (* indicates slides are from paintings by Harold Copping)

==========

The lecture includes a brief resume of the life of John Bunyan.

==========

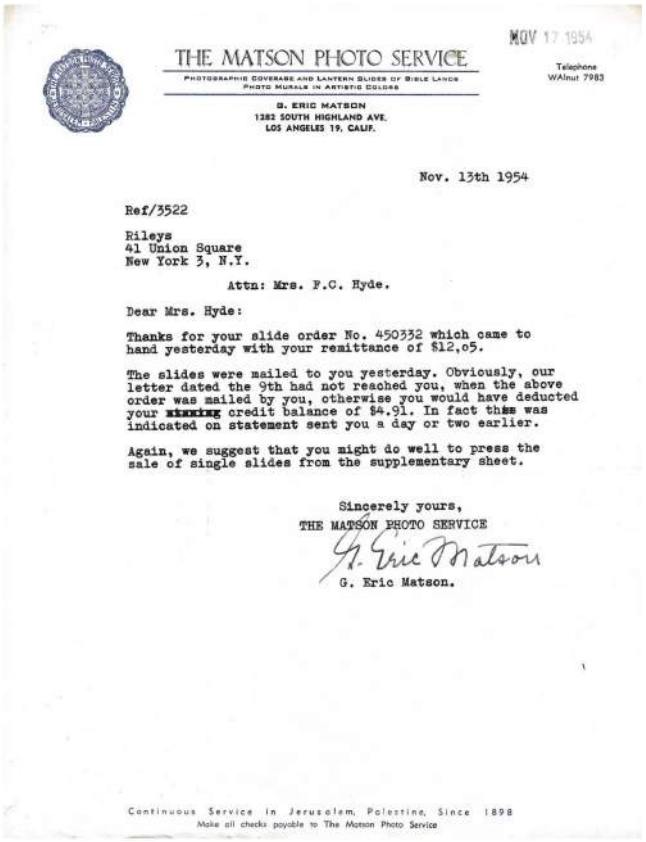
RILEY & RILEY.

21 St. Stephens Place.....New Dorp, Staten Island, N.Y.

Telephone Dongan Hills 33.

One of two copies of a 14-page typescript on flimsy paper - these would have been sent out with a rental set of slides, in this case 70 slides. There is a note at the end that states:

"Note: Please do not mark or deface this reading, and be sure and return it with the slides, as the next customer will need it also."



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Telephone WAlnut 7983

NOV 17 1954

Nov. 13th 1954

Ref/3522

Rileys
41 Union Square
New York 3, N.Y.

Attn: Mrs. F.C. Hyde.

Dear Mrs. Hyde:

Thanks for your slide order No. 450332 which came to hand yesterday with your remittance of $12,05.

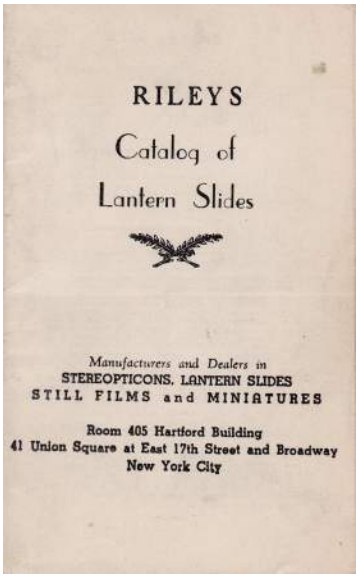
The slides were mailed to you yesterday. Obviously, our letter dated the 9th had not reached you, when the above order was mailed by you, otherwise you would have deducted your ~~xxxxxx~~ credit balance of $4.91. In fact this was indicated on statement sent you a day or two earlier.

Again, we suggest that you might do well to press the sale of single slides from the supplementary sheet.

Sincerely yours,
THE MATSON PHOTO SERVICE
G. Eric Matson
G. Eric Matson.

Continuous Service in Jerusalem, Palestine, Since 1898
Make all checks payable to The Matson Photo Service

A letter from Matson Photo Service addressed to Mrs F C Hyde of Riley's and dated November 13th 1954 regarding Riley's order for slides. These would have been 2" square slides which Matson's must have processed for them. It may be that the images too were purchased from Matson's, who mention on the letter head that they supply 'Photographic coverage and lantern slides of Bible Lands and Photo Murals in Artistic Colours'.



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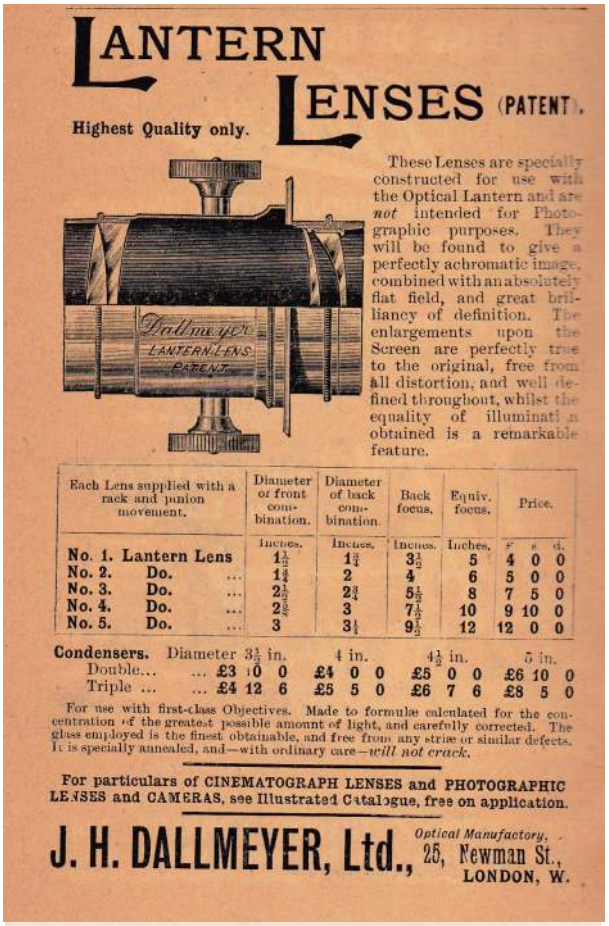
Manufacturers and Dealers in
STEREOPTICONS, LANTERN SLIDES
STILL FILMS and MINIATURES

Room 405 Hartford Building
41 Union Square at East 17th Street and Broadway
New York City

Riley catalog of lantern slides of travel, educational, biographies, natural history, literature, screens, slide boxes, etc. Circa 1950.



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These Lenses are specially constructed for use with the Optical Lantern and are *not* intended for Photographic purposes. They will be found to give a perfectly achromatic image, combined with an absolutely flat field, and great brilliancy of definition. The enlargements upon the Screen are perfectly true to the original, free from all distortion, and well defined throughout, whilst the equality of illumination obtained is a remarkable feature.

Each Lens supplied with a rack and junion movement.	Diameter of front combination.	Diameter of back combination.	Back focus.	Equiv. focus.	Price. £ s. d.
	Inches.	Inches.	Inches.	Inches.	
No. 1. Lantern Lens	1½	1¾	3½	5	4 0 0
No. 2. Do. ...	1¾	2	4	6	5 0 0
No. 3. Do. ...	2½	2¾	5½	8	7 5 0
No. 4. Do. ...	2½	3	7½	10	9 10 0
No. 5. Do. ...	3	3¼	9½	12	12 0 0

Condensers. Diameter	3½ in.	4 in.	4½ in.	5 in.
Double... ...	£3 10 0	£4 0 0	£5 0 0	£6 10 0
Triple	£4 12 6	£5 5 0	£6 7 6	£8 5 0

For use with first-class Objectives. Made to formulæ calculated for the concentration of the greatest possible amount of light, and carefully corrected. The glass employed is the finest obtainable, and free from any strize or similar defects. It is specially annealed, and—with ordinary care—*will not crack.*

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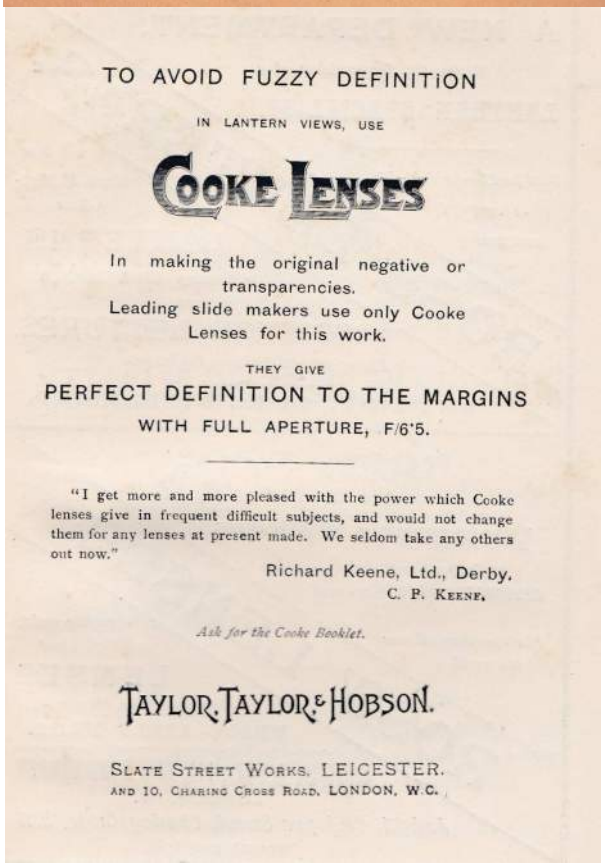
J. H. DALLMEYER, Ltd., *Optical Manufactory,* 25, Newman St., LONDON, W.



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Auction Team Breker Sale

March 26th 2022

Our member Uwe Breker is having another auction sale at his rooms in Köln, Germany later in March. There are several lots of interest to magic lantern collectors, including Lot 262, a rare and beautiful brass lantern marked Rochester, New York. It has its oil lamp illuminant (chimney missing) and takes 26mm slides. It is of high quality construction and is estimated at €1500 - 1800 (US$1650 - 1970).

Lot 262

Another spectacular collectors' item is Lot 263, a matching pair of Ernst Plank magic lantern and Kinematograph dating from the 1930s and with identicalcoloured decoration. The kinematograph is 15.5 cm (6 inch) high and has a sealed housing with operating film drive and and Plank trade mark. The lantern is slightly shorter and takes 3 cm strip slides. The saleroom confirms that these are probably from the final phase of production at the Plank factory.

The price estimate ranges from €1800 - 2000 (US$1970 - 2200).

Other lots of interest include Lot 257, a red-coloured Bing lantern in wood box and taking 50 mm and 46 mm slides. It comes with a collection of eleven slides from the Laboratoire du Diable series dating from the 1870s, four chromotropes, a trombone player lever slide, several lever slides and other moving slides, including the soldier dreams of home. Also included are slides from Eckenrath of Berlin, several wood-mounted moving slides and about forty others. The estimate range is €800 - 1200 (US$875 - 1300). Several other lots include a Falk lantern, French and other lanterns by makers such as Lapierre.

Lot 263

Magic Lantern Society of the United States and Canada

www.magiclanternsociety.org

19th International Convention

October 18-20, 2022

Cleveland, OH, USA

Call for Presentation Proposals

Invitation: The Magic Lantern Society of the United States and Canada invites members and non-members alike to submit proposals for presentations pertaining to the Magic Lantern and other related visual entertainments for its 19th International Convention - celebrating our 40th year -- two years late thanks to the pandemic. Proposals from collectors, researchers, students, hobbyists, and entertainers are all welcome. Our theme for 2022 is *Forty Years of the Magic Lantern Society - Looking Back and Looking Forward*

Subject Matter: Typical presentation topics include original research regarding magic lanterns, slides, showman, showmanship, show re-enactments, and newly created shows. For 2022, we're especially encouraging performances using Magic Lanterns, shadow puppets, projection mapping and related performances involved in light and shadow work.

We welcome all presentations that further the stated Purposes of the Society:

1. To establish an organization of persons and entities interested in the collection, possession, conservation, restoration, and maintenance of Magic Lanterns, Lantern Slides and related material.

2. To encourage member persons and entities to share their knowledge of the Magic Lantern, Lantern Slides and related material with any interested person or entities.

3. To coordinate research, catalogue material and disseminate all information about the history, uses and development of the Magic Lantern and Lantern Slides.

4. To promote exhibition and shows of Magic Lantern equipment, Lantern Slides and the known methods of use in as historically accurate a manner as possible.

Source Material: Presenters are encouraged to use original source material, i.e. original lantern slides projected using a magic lantern, in a manner appropriate to the historical nature of the slides. If reproductions or copies of slides are used, that should be clearly stated.

The Society recognizes the difficulties and hazards of traveling with original source materials over long distances. If a digital projection method is proposed, presenters are strongly encouraged to incorporate a few original sides into their presentation to illustrate original format, quality, colors, and special effects, as compared to the digital images.

Time Length: Length of presentations vary by type of presentation. Generally:

· Performances and events are 10 to 50 minutes with extra time available for setup.

· Workshops are 90 minutes (we're soliciting workshop presenters on (a) Performance and (b) Lantern and Slide Repair).

· Research and academic presentations are 20 minutes with 15 minutes for Q&A.

· Longer and shorter presentations will be considered based on the overall convention schedule and the subject matter proposed. If you propose a longer presentation, please Include the proposed length of presentation.

· Exhibitions and Poster Sessions - static display with or without in-person presentation are also encouraged

Audience: The audience is primarily members of the Society and typical numbers range from between 50-80 at presentations. The public and guests are invited.

Proposal Requirements:

Submit a brief description of the proposed program, by email (preferred) or postal mail, one page maximum. A few sentences will do. We will contact you for additional information as needed regarding content, technical and logistical requirements of the proposed presentation. We would appreciate two to four images, digital preferred via email, from your presentation for use by the Society for convention publicity. Presentations are mostly during the day Wednesday, October 19 and Thursday, October 20. If you have any limitations regarding when you can present, please include that information.

Due Date for Proposals/Schedule: Proposals must be received no later than May 1, 2022. All proposals will be reviewed, and draft program schedule developed by mid-June 2022. While we hope to accommodate all applicants; please understand that due to the number and types of presentation proposals received, it may not be possible to accept all proposals at this Convention.

Submit Proposals to: Brian D. Rogers

Postal Mail: 411 Discovery Road, Port Townsend, WA 98368 USA

Email: briandrogers@gmail.com

Ownership: Presentation content and research content remain the property of the Presenter.

The Society welcomes submittals of research articles generated for this convention or otherwise for consideration to publish in the Magic Lantern Gazette. Please contact the Gazette editor, David Evans, for more information regarding publishing opportunities.

Expenses: The Society is a 100% volunteer organization; regretfully no stipends or honoraria are available for Presenters. Presenters are responsible for their personal costs of research, presentation preparation, handouts, travel, lodging, and food.

Convention Admittance/Convention Registration: Presenters are encouraged to register and join us for all the Convention events. You do not have to be a Society member to attend the Convention.

Presenters who do not register for the convention are welcome to attend all the daytime presentations on the day of their presentation as a guest of the Society. Presenters who do not register for the Convention and wish to attend additional day(s) and/or evening events are requested to purchase a day pass(es) and/or tickets as necessary.

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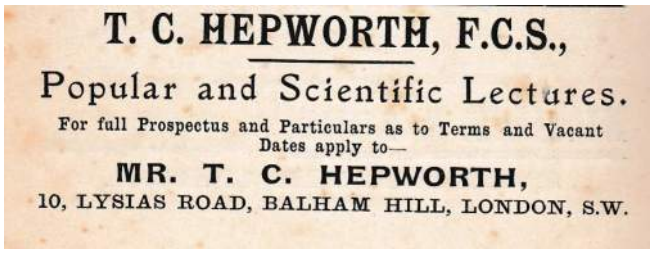
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Tips on Giving Magic Lantern Shows

by Terry Borton

Editor's Note: *This article continues a series of short Tips on how to improve your magic-lantern shows. Terry Borton's American Magic Lantern Theater (AMLT) has given more than a thousand shows over the last 25 years, from Podunk to Lincoln Center. He says he's also made a thousand mistakes, and hopes these Tips will help you make a few less.*

 # 5. The Podium and Slide Boxes

Most of the mistakes I see in magic lantern shows are not about the performing itself; they have to do with how things are set up. That's why I'm harping on all these logistics. Get the right equipment, arranged the right way. The lantern, of course, but also your podium and slide boxes.

The Podium: If you put a script on the table, you won't be able to read it without bending way over, which gets in the way of you connecting with your audience. You need a podium to raise your script to easy-reading level. We usually use a box I built that is 7" high x 9" wide x 17" long. It has two strips about 1" square running across the top, one strip to prop the script book up, the other to keep it from sliding off. The bottom is a solid 2" piece, so the podium is heavy and won't wander on the table. When we fly to a show, I make up a podium of about the same size with packing material, held together with rubber bands, and covered with velvet. (Yes, this podium wanders, but that's the trade-off for being so light-weight.) If you're going to use a script, don't try to do so without a podium of some kind. You'll have real trouble reaching and holding your audience.

Lights: To light the script, our podium has a detachable electric light. (It slides into that hinge you can see.) But more and more I just use Mighty Bright reading lights. I've tested a dozen different kinds of reading lights, and Mighty Brights are mighty good, no doubt about it. They use LEDs so that they last forever, and you can get rechargeable ones, so you don't have to worry about batteries. Choose double ones, so you can adjust the light flow. And get a spare, just in case. They're inexpensive.

Slide Boxes: If you've seen lantern shows, I'm sure you've seen this. An eager showman begins his show with great flair. But then he finds a slide is out of order. He tries to find it and in the process accidentally hits one of the piles of slides he has on the table. Over they go. A disaster, and, unfortunately, a common one.

What's needed is a good slide box. The cheap version is a Harry and David Fruit Box with a fitted top, or the kind of box used to ship typing paper, again with top, the box cut down to 5" high. Put brown tape over the cut edges to finish them, and spray with brown paint. Put a piece of corrugated or foam plastic in the bottom for strength. Add felt on the inside bottom and sides, and you have a functional box. It looks good enough so that I use these cardboard boxes when we fly to shows, again because they're light weight.

Wooden Slide Boxes: Cardboard isn't very durable, however, and though it will keep your slides in order, it won't protect them in transit. For that, after several trials, I built wooden boxes, years ago. They're so beat up now that they look antique, but they still function well. One box will hold about 30 wooden slides, arranged in two rows. It's the right size to fit on a standard table in front of the podium. It's high enough so that large format slides will fit vertically, and wide enough so that panoramic slides will fit horizontally. It's sturdy enough so you can stack two on top of each other in the show; have other people carry them to the van; stack four on top of one another for transit. It has a sliding top; easy on, easy off. And its light enough so that at 83 I can still lift a full box to a top shelf. You'll need two for a thirty-minute show — a "holding box" on one side of the lantern, and a "receiving box" on the other, ready to put the slides into once you've shown them. Make

two or three more while you're at it; then you're ready for an hour, or hour+ show. Here are directions.

Cut 2 end pieces 1"x 5-1/2" x 16-1/2"; 2 side pieces of the same size; 1 bottom piece of 1/4" plywood, 16" square; 1 top piece of 1/4" plywood, 15-3/4th square.

Cut a grove ¼" deep and ½" wide at the bottom of the end and side pieces. This is where the bottom will fit. Cut vertical slots (rabbets) the exact width of your wood at the ends of the two end pieces. The two sides will fit in these slots to make the box. On the two side pieces, cut slots (grooves) along the top long sides, ¼" deep, 3/8" wide, and down 1/4" from the top. These slots are where the top will slide in and out. Measure from the bottom of the box to the bottom of this slot, and cut one of the end pieces down to this height so the top can slide in and out over it.

Test putting the sides and ends together, held tight with cord. Be sure you are square and that the joints are tight. See if the bottom will fit comfortably in its slot. If not, trim to fit. Then glue the sides and ends of the box, clamp, drop in the bottom, and glue that in and nail. Once dried, test the top slider, and adjust. Put a 1" hole in the center of one end of the sliding top so you can pull it in and out easily. Round off box edges and corners to prevent splitting during hard use. Stain and finish. Glue felt on the inside bottom and sides, for looks, and to muffle the sound when you put slides in the box during the show. Glue felt on the outside bottom to protect tables, etc. It will look great, and be very, very functional. (Too much for you? Any woodshop can make these easily.)

Your new boxes will work much better if you tilt them up with "lifters" —about 1" square sticks. (See picture.)

A Victorian Look: It's just amazing what a piece of red velvet can do to your set-up. I carry a large piece, 90" x 130"—big enough to drape over a six-foot table, and cover both the ends and the sides so you can hide things under the table. A few smaller red velvet drapes are used elsewhere in the set. Suddenly modern furniture looks like it was just moved in from the 1890s. And the red velvet sets off your lantern splendidly. (I also carry a large, 6' x 6' piece of light black cloth. It's great for hiding things that you don't want the audience to see, like your travel boxes stacked in the corner.)

Next Time: # 9, The Script (Note: This Tip, # 5, is out of order. Sorry about that!)

The Purposes of The Society shall be:

To establish an organization of people and entities interested in the collection, possession, conservation, restoration and maintenance of Magic Lanterns, Lantern Slides and related materials;

To encourage members to share their knowledge of Magic Lanterns, Lantern Slides and related materials with any interested persons or entities;

To coordinate research, catalogue material and disseminate information about the history, uses, development and preservation of Magic Lanterns and Lantern Slides; and

To promote exhibitions and/or shows utilizing Magic Lanterns, Lantern Slides and related equipment, in known methods of use in as historically accurate a manner as possible.

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The Magic Lantern Calendar – March 2022

Events

March 10, 2022 through October 2023, ***Gary Fabian Miller: The Light Gatherers,*** lecture series at the Bodleian Libraries, will include influences of Magic Lantern projectionists. Information at https://visit.bodleian.ox.ac.uk/event/garry-fabian-miller-the-light-gatherers

March 19, 2022, ***Through a Glass Darkly – A Grand Gothic Magic Lantern Show,*** presentation by Jeremy and Carolyn Brooker, Guys Hospital Chapel, St. Thomas Street, London, England SE19GU

April 29, 2022, ***Exploring the Magic Lantern,*** presentation by Brian Rogers at the 2022 Victorian Heritage Festival, Port Townsend WA.

May 5 –7, 2022, ***The Magic Lantern in Leisure, Entertainment and Popular Culture,*** B-Magic Final Conference, Antwerp Belgium. Pre-conference Event at CINEMATEK Brussels, May 4, 2022. See https://www.uantwerpen.be/en/projects/b-magic/final-conference/.

May 12, 2022, ***Isabella Bird – Britain's Fearless Adventurer and Her Magic Lantern,*** lecture and slide presentation at the Bath Royal Literary and Scientific Institution, 16-18 Queen Square, Bath, England BA12HN. https://www.brlsi.org/whatson/isabellabird/

June 24-26, 2022, ***IDMAA Media Art Exhibition 2022: Weird Media,*** Winona State University, Winona Minnesota, submission deadline February 1, 2022, http://idmaa.org/conferences/idmaa-2022-weird-media/exhibition-2022-weird-media/.

October 18-20 2022, ***Forty Years of the Magic Lantern Society – Looking Back and Looking Forward!*** The 19th convention of the Magic Lantern Society of the US and Canada, Glidden House, Cleveland OH.

Exhibits

Ongoing, ***The Path to Cinema: Highlights from the Richard Balzer Collection,*** Academy Museum of Motion Pictures, Los Angeles CA USA. 9,000 magic lantern objects collected by former MLS president Richard Balzer.

Through April 2022, ***Packaged Black,*** "Rotating Lantern", Henry Art Gallery, Seattle, WA.

Through May 1, 2022, ***Show & Business in Pest-Buda,*** exhibit showcases the classic age of entertainment, including magic lanterns. Kiscelli Museum, 1037 Budapest, Kiscelli utca 108.

Through July 10, 2022, ***City of Cinema: Paris 1850-1907,*** brings together various media including magic lanterns that culminated in cinema as a mass media. Resnick Pavilion, Los Angeles County Museum of art, 5905 Wilshire Blvd., Los Angeles, CA.

Through December 2026, ***The Story of the Moving Image,*** Australian Center for the Moving Image, Melbourne Australia. From magic lanterns to the latest in interactive technology.

Online

Life Through the Lens, online exhibit by the Royal Albert Memorial Museum & Art Gallery, https://artsandculture.google.com/story/life-through-the-lens/eAJSnVyn4BS2Jw

Starry nights: astronomy in the popular imagination, online exhibit through the Science Museum Group collection explores the ways astronomical discoveries and spectacles have thrilled and inspired us. https://artsandculture.google.com/exhibit/starry-nights-astronomy-in-the-popular-imagination/jgIi46ysvZNWJw

In focus: the development of photography, film, and television, online exhibit from the Deutsches Museum from the magic lantern to cell-phone photos. https://artsandculture.google.com/exhibit/in-focus-the-development-of-photography-film-and-television/LQKiqVxr8yRwJA

Photo-Drama of Creation Museum, 3D Virtual Museum & Theater, live performances for groups through an innovative videoconferencing system, https://pdocmuseum.org.

Magic Lantern Performing Group, Improve your skills every other Thursday on Zoom. Contact Terry Borton: tborton@magiclanternshows.com.

De Luikerwaal Dutch Virtual Museum, https://www.luikerwaal.com/. Magic lantern history, pictures, stories.

Lucerna – the Magic Lantern Web Resource, online database collaboration covering all aspects of magic lanterns. http://lucerna.exeter.ac.uk/.

The Museum of American Magic Lantern Shows, 5-minute intro, 10-minute Highlights Tour, 30-minute In-Depth Tour and Kids' Page. www.magiclanternmuseum.com.

To add your magic lantern show, exhibition, or other event to our calendar, or to list your show for potential bookings, drop a line to briandrogers@gmail.com.

Classified Advertisements

Wants

WANTED

English collector looking for figurines depicting itinerant lanternists and peepshowmen – examples shown here.

If you have any such pieces that you would like to sell please contact *Mike Smith – kime1944@gmail.com*

Wants

WANTED

Bausch & Lomb 10 EF projector lens. Will consider either trading for a 12 EF or purchasing, please contact Edward Murray, *edleemu1@verizon.net*

WANTED
Information for research projects.

Looking for slides and projection ephemera related to Samuel Clemons/ Mark Twain for research project, or resources you may have come across. Thank you for any consideration, Edward Murray, *edleemu1@verizon.net*

Also looking for slides and resources relating to Br'er Rabbit, pre-Disney (1946), specific to African-American History, and information of slides or presentations associated with the underground railroad for research. Thank you for any consideration, Edward Murray, *edleemu1@verizon.net*

WANTED

A pair of 8" focal length projection lenses in 63mm diameter plain tubes. Also a pair of projection lenses engraved 8 IN EQUI also in 63 mm tubes (I have focussing sleeves for these) or a single similar lens in 2 1/16" (52mm) tube.

A conical Ernst Plank chimney with a brass flared bell top, 2 1/2" across the bottom.

Contact Lindsay Lambert - *m.lindsaylambert@gmail.com*

This page available to members for Sales or Wants. Please contact the Editors